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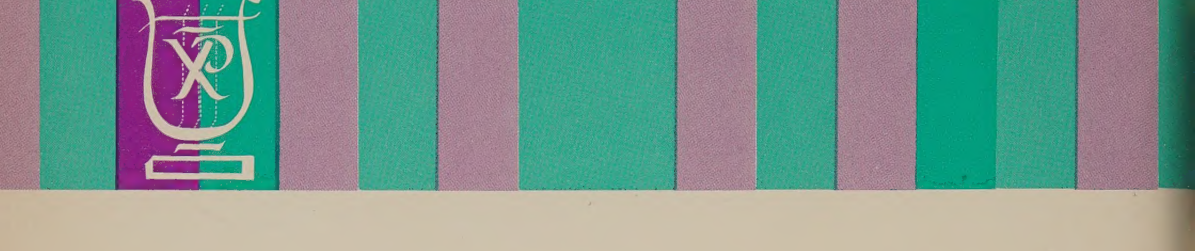

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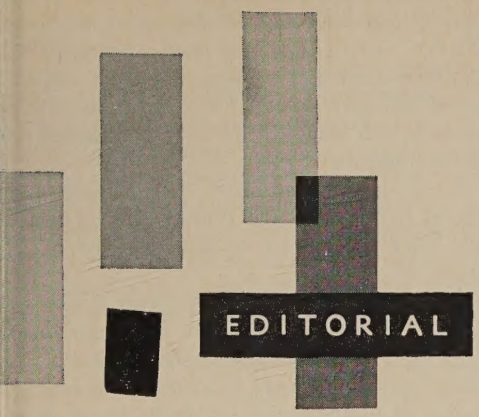
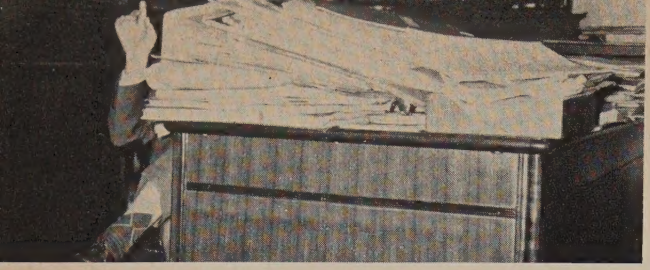
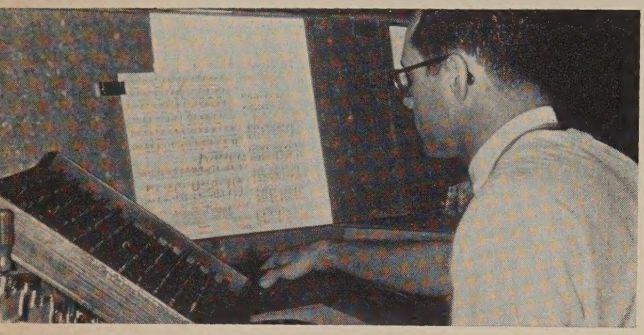


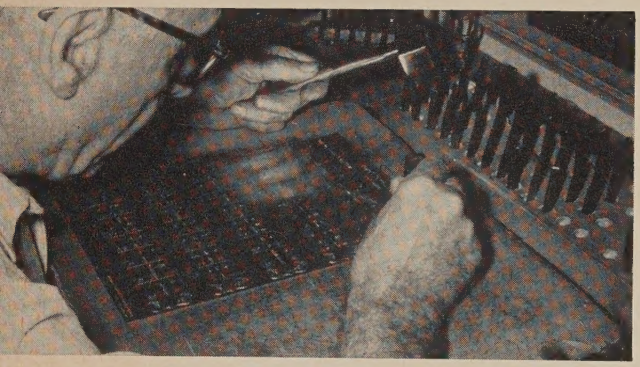
an open mind

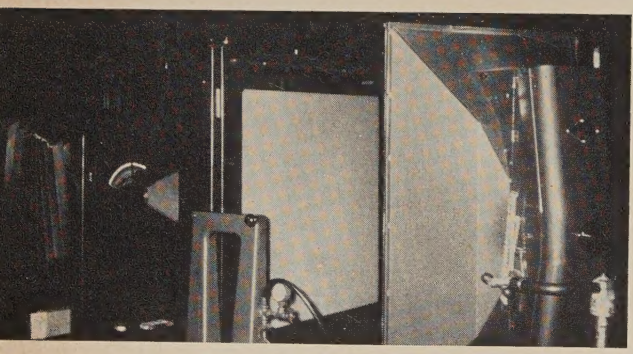
Occasionally there comes to an editor's desk the reaction of some reader to an idea presented in his periodical. Editors are usually appreciative of such reader response, even when it is of a critical nature, for such comment indicates reader interest and concern. However, the type of reaction that disturbs an editor is one that indicates a reader has become so set in his ways that his mind is closed to new ideas. Such reader attitude is, therefore, impenetrable and for all practical purposes this person will benefit little from further reading. He has unconsciously admitted his reluctance to continue growing mentally, thereby assenting to intellectual stagnation. ¶ Admittedly the line between mature conviction and openmindedness is sometimes obscure. For each person it is revealed through self-study and searching. No man can know all the answers, and life is too short to permit complete understanding of even one subject-area. The searching, receptive mind is an important mark of stature in a personality. As church leaders we should critically ask ourselves, "Do our attitudes reflect continuous growth resulting from healthy openmindedness?" ¶ Just as nature abhors a vacuum, so do editors abhor a closed mind.

V Earle Copes









THE PUBLISHING AND PRINTING OF MUSIC

BY ALISON DEMAREST

MOST church musicians have had printed music at hand all of their lives: hymnals, teaching-method books and sheet music. You may have wondered about the processes that go on between the time that a composer finishes writing down his music and the printed music is available to you. You may also have wondered why certain music is chosen for publication and what the basic economics of music publishing are.

As a church musician turned publisher, I would like to give you a short guided tour into the business and try to answer some of these questions.

First let me separate two terms that are not interchangeable: *printing* and *publishing*. *Printing* means only the process of printing the music on the paper. *Publishing* includes the choice of material and payment to its creator; then its production and promotion. With very few exceptions music that is not accepted for publication is not worth the cost of printing.

Ottaviano Dei Petrucci of Venice is credited with the honor of being the first music publisher to print songs from metal type, and his first publications came out in 1501. The need of the church sparked this earliest venture and has been an important impetus to music publishing ever since.

At first the printing and publishing of music were controlled by the state or the church, giving a few individuals a monopoly on the business. Petrucci had twenty years of such control in Venice; in France Adrien LeRoy was granted the field exclusively for a time and began a business that survived over two centuries. In England Queen Elizabeth I gave Thomas Tallis and William Byrd complete control for twenty-one years, and after them Thomas Morley was the only official music publisher for an equal period. The commercial volume of this early work was tiny in comparison to the need, and distribution throughout Europe was negligible. As late as the eighteenth century musicians had few printed works in their libraries. They borrowed and lent hand-copied music with great care.

Can you imagine yourself in the position of having to provide music for your choir and yourself by copying (or having a student copy) music that you had borrowed from a colleague? You would certainly choose your music

y carefully, and good anthems would be kl more than once a year. If you were a com-ent editor, you might improve the rough ts in a piece. If you were not—well, let's stop gining.

Happily, for those of us who are subject to ters' cramp, the twentieth-century publishing ustry offers a tremendous selection of printed sic to choose from and at prices that are prac-l. The Music Publishers' Association esti-tes that there are close to 300,000 titles in nt at present. These have been published to et the needs of churches, schools and civic ups for choral, band and orchestral music; provide the solo instrumentalists and singers h everything from teaching methods to con-t pieces; and to keep up with the entertain-nt world which requires musical material ning the gamut from popular songs to musi-comedy.

Here are some definitions of terms that will ke a discussion of publishing procedures re intelligible.

ition: The group of copies printed at one ime. The number may vary from a few nundred to several thousand.

Print: Refers to material that is presently vailable from the publisher.

t of print: Refers to material that is either emporarily or permanently no longer avail-ble from the publisher's stock.

talogue: In music publishing parlance this means the complete array of music copy-rights controlled by one publisher. The va-riety and quality of this music builds the musi-al "image" of the firm.

iting: The polishing of material for publica-tion. The editorial department of a publish-ing company makes decisions about practi-al musical considerations; how many staves to a page, what size page, what language to be used for performance instructions, et cetera. Publishers also commission outstanding musi-cal scholars and performers to edit music in their special fields: For example, Von Bulow's editions of Beethoven's piano sonatas, and the Busoni edition of Bach's *Well-Tempered Clavier.*

graving: The oldest method of preparing music for printing that is still in use. The irregularity of phrase lines, note placement, bars joining notes, et cetera, has made the mechanization of music writing very difficult. The music engraver uses a die for each size and kind of note and taps it into place on a "page" of lead. He prepares a mirror image (or negative) of the music in this way. The sharp proof taken from the lead plate be-comes the "positive" that is photographed for printing. Incidentally, Paul Revere is be-lieved to be America's first music engraver.

Autography: Skilled hand writing of music, suit-able for photographing and printing. There are many combinations of autography and inked dies that are used to prepare music for printing.

Octavo: Page size 6⅞″ by 10½″. Originally, eight pages this size could be printed on the press used for music. Choral music is usually printed in this form, and often the term refers to it specifically.

Quarto: Page size 9″ by 12″. Four pages of this size fit the music press.

Copyright: The protection given original music by the United States government. For twenty-eight years and an equal renewal period any kind of reproduction (recording or graphic) and performance for profit are under the con-trol of the composer or his agent (usually his publisher).

Public Domain (P.D.): Refers to material which is no longer under copyright protec-tion.

Royalty Fees: Payments computed on the num-ber of copies or recordings of music sold.

Now, if you would like to accompany the manuscript of one of your favorite anthems on its journey from the composer's pen to your choir rehearsal, we shall begin with the mail delivery to the publisher's office.

A music publishing company receives a vast quantity of unsolicited musical compositions, and from such the editorial department selects the music that is considered suitable for the firm's catalogue. To fill out his catalogue and to present music that is missing from the avail-able repertoire a publisher often commissions outstanding composers to write special music.

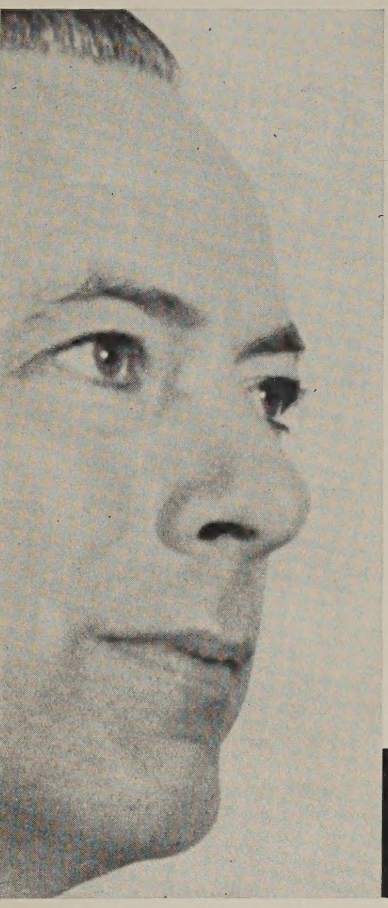
Upon recommendation of the editorial de-partment, the publisher offers a contract to the composer, providing either an outright pur-chase of his music or a royalty agreement. He contracts also to obtain and protect the copy-right and to manufacture and promote the music.

After the contract is signed, the editorial department decides on the final shape of the piece, musically and graphically, and the pro-duction processes are scheduled.

Music is usually printed by a photo-offset process, and the first problem is that of creating the most attractive and legible copy to photo-graph. Engraving, autography, and various other note-setting processes may be used to transcribe the manuscript from the composer's writing to the appearance it will have in its printed form. Proofs of this work are checked

(*Continued on page 12*)

introducing



Dr. Charles C. Hirt

After eight years of service as a music educator in the public schools of California, Dr. Hirt joined the School of Music at the University of Southern California in 1942 to become Director of the Department of Choral Organizations, including the Southern California Madrigal Singers, the Trojan a Cappella Choir, the University Chorus, a Chapel Choir, Opera Chorus and Men's and Women's Glee Clubs. Perhaps the most widely acclaimed of these choral groups is the Southern California Madrigal Singers, pioneering rarely heard choral chamber music from the Renaissance period to the present time. These singers attracted wide-spread attention with their appearance in St. Louis for the 1950 convention of the M.E.N.C. Subsequently, for the second consecutive year, they were invited to appear in Europe: in Belgium, Holland, France and at the Mozarteum in Salzburg, Austria. They have recently returned from a tour to Mexico City, the success of which has brought enthusiastic invitations for appearances in several South American countries and Cuba.

Each year Dr. Hirt travels extensively, serving as guest conductor, adjudicator, and lecturer on choral techniques. In the summer of 1952, he lectured and demonstrated American choral techniques in Paris and Austria. In recognition of his leadership in choral music in American music education, Dr. Hirt was chosen to demonstrate his unique approach to choral problems before the National Biennial Convention of M.E.N.C. at St. Louis in 1956, and to conduct the All-Conference Chorus at the national convention in Los Angeles in 1958. Dr. Hirt was also guest conductor at the 1960 M.E.N.C. Convention in Atlantic City in March. Annually he serves as guest conductor for significant choral festivals throughout the nation. He was also choral director for the Winter Olympics held in the United States in 1960.

He is considered one of the few authorities on Graeco-Slavonic liturgical music, and his dissertation on the subject earned for him the degree of Doctor of Philosophy. A few months later he was invited to read a paper on this subject for the Musicological Society of America at Boston, and more recently at the Société Française de Musicologie in Paris.

Dr. Hirt's activities in his home state are

iifold. His groups have sung many of larger works with the Los Angeles aharmonic Orchestra. A founder-mem- and past president of the Choral Con- tors Guild of California, he spends th time assisting in the formation of new d chapters.

Within the last two years, Dr. Hirt has un to edit and make available through lications important choral music of the ral stylistic periods. Chief among these is series for Carl Fischer, entitled *The ral Repertory*. He has also been com- sioned by Dodd, Mead and Company, blishers to write a book on the choral ductor and his art.

Dr. Hirt has also been active in the ld of commercial music, having been ral conductor for Columbia and RCA ordings and also for several Warner thers films. Since the beginning of Dis- land Park, Dr. Hirt has been co-ordina- of choral activities there.

tor's note: Dr. Charles C. Hirt will serve as ral director and teach choral technics at the nnial NaFOMM Conference to be held gust 6-11 in San Diego, California.

CONDUCTING is the art of blending the formance of several players or singers into a monious whole. The choir director's task is concentrate the various purposes of the indi- ual singers into one combined purpose. Thus has the role of an artist who must play upon instrument composed of the voices of his ir. True, the instrument itself is human and perform without a director; yet because of same human element much is demanded of director in harmonizing temperaments as l as tones so as to insure a true ensemble.

What most choirs need now is not neces- ly new directors, but only directors who e awakened to the realization that directing n art, that it is developed through applica- n more than through inspiration, and that re- ts are well worth the time and effort re- red."

rom *The Amateur Choir Director* by Carl rtsvang. Reprinted by permission of the pub- er, Abingdon Press.

Lift Up Your Hearts

by Herbert E. Stotts

Art thou little? Do thy work well;
And for thy comfort know
Great men can do their greatest work
No better than just so.

—Goethe

What can one lone man do? In those moments of helplessness familiar to us all, this question seems the most logical of all. There's not much use, we say, of getting too excited about war and the rumors of war. We have lived all our lives in or on the brink of war. A sense of faithless resignation is almost typical of our time.

The first century in Galilee was much like our own. It, too, was filled with concern and a faithless resignation to something called Fate. Jesus spoke to this need more than any other. He spoke with his words, his actions, and with his life. He was one lone man! At times his loneliness pressed down upon him as he wept for mankind. His own disciples, his family, and other religious leaders left him alone with his task.

After Jesus, and because of him, many other lonely men have asked the question but found that they were not alone. Every movement of social and religious reform in history has been started by one lone man or woman!

Paul, "a new creature in Christ," was beset by a divided church already in schism. His former friends were against him, as were many Christians who did not appreciate his zeal.

St. Francis of Assisi dreamed of St. Peter's dome falling toward a crowd of worshipers. From the crowd he saw one lone man rush forth and single-handedly hold the church in place. And so he saw his mission! One lone man who dared to purify the church.

In Methodism there have been many whose courage was first coupled with loneliness, but that courage improved man's hopes in their time. Local pastors and laymen stood forth in splendid isolation to be the "one lone man" who made the difference.

In social reform, in religious education, in concern for human welfare, and in divine purpose, each gave hope to the people who worked with him. Will you?

Great men can do their greatest work
No better than just so.

Dr. Stotts is professor of Church and Community, Boston University.

EXAMINING the MUSICIAN

BY CHARLES M. FISHER

Plato wrote: "An unexamined life is not worth living." We, as church musicians, might well heed Plato's advice, as he had some forthright ideas about music. In fact, he advocated that certain types of music be banned from the Republic as too enervating. The dictionary defines "enervating" as depriving of nerve, force, strength. And where, I ask, can you hear more music that is "enervating" in this sense, than in some of our church services?

Most of us are responsible for the programming of much music in our church, as well as for the manner in which this music is rendered; and it is in regard to this responsibility that I invite you to join me in some rather critical, musical, self-examination, so that we may better evaluate, to rephrase Plato, whether or not our musical lives are really worth living in the church.

This will of necessity involve criticism, however, not in the adverse sense of attack, but more in the sense of appraisa', for to lay the basis for improvement you must first discover the things which aren't already perfect.

In pointing out these things, we trust that this article will not be construed as a plea for conformity to any set ideas of church music, or for acceptance of any arbitrary standards as a criterion for evaluating your own church musical life. We are much more concerned that each person maintain his own individuality as he seeks for the truth for himself in the light of what this examination may bring to his attention.

In fact this very individualism might be the first thing we most need to vitalize in our musical lives. Perhaps you do not share a sense of crisis today regarding the musical standards of our churches, but the crisis, if there is one, is not to be resolved by what movements are afoot or what organized influences are going to affect church music. The outcome of the crisis will be from what *individuals* do in their own churches.

Can we, as church musicians, resist the pressures of public taste in our congregations? Can we keep our musical integrity in spite of the commercial pressures of some of the publishing houses? Can we keep foremost in our decisions about what music to use and how to use it, the measure: What would be worthy as an offering to the Most High? Can we, at the expense of personal favor, make choices in regard to our music program which we know to be right even though not popular? Can we resist Philistinism in our church music? By this I mean, can we resist the temptation to succumb to the lure of what is popular, of what is "easy," of using only that which we know will gain immediate acceptance and approval?

Philistinism, according to Dr. Robert Oppenheimer, in a recent address, is the view that only those things are important which require no trouble to understand. If

aething is complicated it can't be very portant; if something is learned it can't very important. He says, "We need to t against this in the climate—in our ole lives. To insist that what is difficult, at is rectified, what is obscure, what is cialized is among the great part of the man treasure, and we must make sure t we encourage people to *learn* and not them slide."

"If we choose always the easy way" to ote Professor Harold Simonson, "then rifice, commitment, suffering have no aning. The martyrs became fools for not ving chosen an easier way to live. To live easier life rather than a better one is an ape."

What can this mean to us as church usicians? It means a constant vigil to intain and to raise our individual stand-ds of music and of Christian education rough our choir programs in spite of the essures or lack of concern of our society; r by our acceptance of a church position are committed to lead her and her peo-e by means of the finest we know, for e it or not, we are involved in a ministry our people.

Mr. Howard Swan, at a recent workshop, ggested that at the beginning of each sea-n we sit in our church sanctuary at quiet me and meditate for an hour on our usic program in the church, its needs, its als, what we can offer the church in the ght of our particular abilities. What a eat difference it might make in the life f any church if its musical leadership fol-wed this practice.

Each of us would of necessity come away om such an experience less of a conform-t, more able to express his own unique ntribution through his work because of he experience. In such a personal com-nunion as this we find that there are ways n which man *is* an island. In spite of John Donne, man is first and foremost an indi-idual (and this is something we must re-member in dealing with our choirs and our congregations as well as with ourselves). This is at the heart of the Christian assumption about man. In the presence of God he stands alone. It is not just as a member of the human society but as solitary man reaching out the hands of repentance that he receives the redeeming love of God.

In accepting the responsibility, the privilege of serving the church through our musical abilities, we are making a grave mistake if we fail for any reason to relate our program in each minute detail to a personal relationship with God and His purposes for our individual lives and for our talents.

I invite you then not only to seek every opportunity to gain useful knowledge and techniques, but also to make full use of the process of self-examination before God, to see what we are doing musically and otherwise in proportion to what we could be doing.

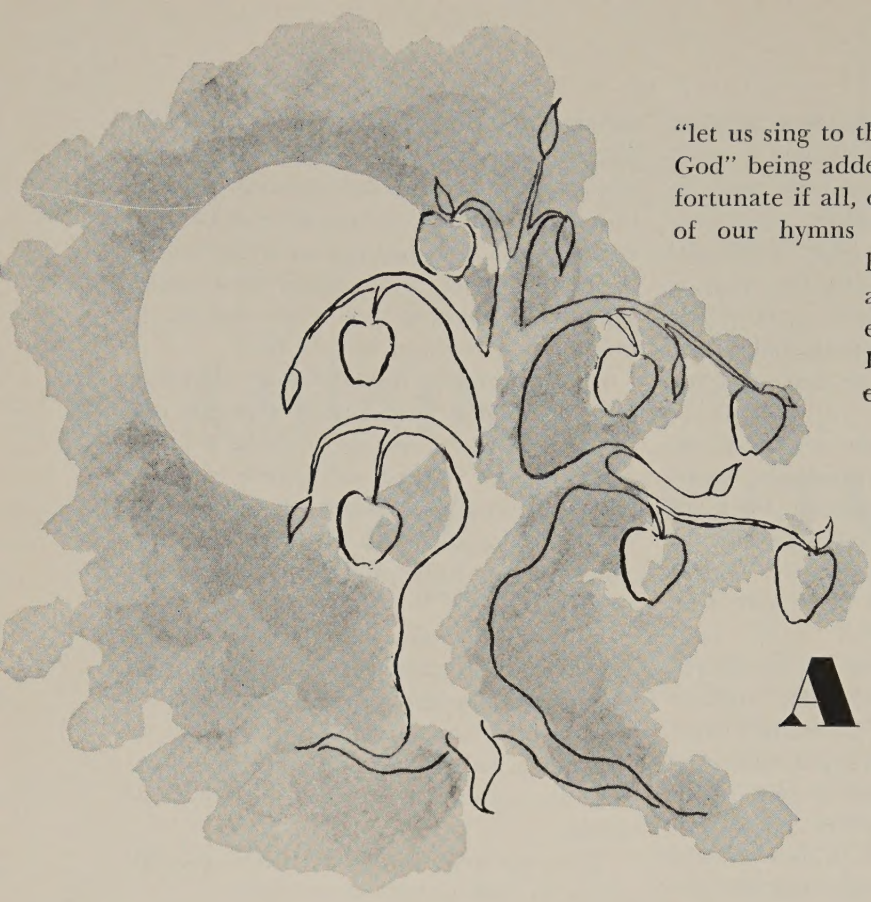
Here are some things we might ask ourselves in such a self-examination:

Am I fully aware of the true importance of the work of a church musician? Do I fully appreciate the effectiveness of music in achieving the purposes of the church? Do I show my own people my enthusiasm for good church music by my active support of all that pertains to it—by the quality of my work, by the daily demonstration that my calling to serve the church through music has affected my own life in a positive fashion? This perhaps is our most powerful and convincing witness to the worth and influence of good church music. Our preoccupation with it is a constant denial of the trite, the vulgar, the cheap.

Do I really feel a responsibility for the future of church music in America? How much am I contributing to the growth of the profession? Do I support my AGO and my Choral Conductor's Guild? Am I willing to accept responsibilities in these groups and give of my time in promoting the outreach of such fine organizations?

(*Continued on page 44*)

Dr. Fisher is professor of Sacred Music, University of Puget Sound, Tacoma, Washington.



A Word Fitly Spoken

BY NANCY WHITE THOMAS *(Proverbs 25:11)*

A service of worship, like a work of art, should have "unity of general effect with variety of detail." This means that the parts of the service must have some likenesses, some differences, and must impress us as belonging together.

The hymn, more than any other liturgical form, most often seems to be out of place. Either we cannot sense a logical connection between what precedes and follows it or the emotional contact is absent. The minister frequently makes a few remarks by way of preparing a congregation for prayer, for Scripture reading, for the offering. Seldom is the hymn singled out in this manner, and yet people generally have more experience outside of the church in praying and Bible reading and making gifts than they do in singing.

Where there is a bulletin, the organist usually proceeds without direction from the pulpit. Where the hymn is announced by the minister, it is done by number, or number and first line, with an occasional "let us sing to the praise (or the glory) of God" being added. It would indeed be unfortunate if all, or even a large proportion, of our hymns were introduced with a homily. Remarks before or after singing should be the exception, not the rule. From time to time, however, the minister might well give special consideration to the hymn, not only for the sake of showing its relevance in the immediate situation but in order to build up in his people an awareness of the significance of the act of singing and to furnish a frame of meaning in which the hymn is seen in relation to the whole order of worship.

The minister who knows the message of the hymn and why it was selected for a particular place in the service can readily formulate pertinent remarks in keeping with the tone of worship. It is impossible for a writer to furnish "the fit word" out of context; one must have lived through the entire service in imagination to do this. Here, however, are some ideas that may prove suggestive.

The Use of Scripture Sentences

The Book of Psalms is the most obvious source of supply for a fitting introduction to song, especially for the leader who does not trust his own skill in formulating sen-

rnces of dignity and beauty. Several appro-riate selections are given in *The Methodist*)*ymnal,* Calls to Worship and Praise (p.)8). It is sometimes well to make adapta-)ns of person and mood, or to say a few :ords leading into the quotation. For ex-rnple: "(Let us) praise the name of God ith a song; (let us) magnify him with aanksgiving."

"May God help us to sing today with ne resolution of the psalmist, who said, 'I ill sing to the Lord as long as I live; I will ng praise to my God while I have being.'"

elating Scripture on Song to Hymns

"If Paul were in this sanctuary today, he ould doubtless urge us, as he urged the iembers of the Church at Corinth, to sing ith the spirit and with the mind also. In raying and speaking and in singing he tressed the necessity for knowing 'the mean-ng of the language.' Let us give both heart nd mind to the singing of ——."

ntroducing a New Hymn

"Six times the psalmist tells us to sing a aew song to the Lord. In the prelude we aeard the music of a song that is new to most of us. Turn now to —— and follow he words silently while the choir, in our oehalf, carries out this injunction of the Scriptures. The final stanza we shall read ogether, afterwards bowing in the prayer hat God may keep us ever ready to seek iew expressions of the old Truth."

Prayer for the Spirit's indwelling: "O Lord of life, fill us now with thy Spirit, that our hymn may speak to us and through us to one another, that we may go forth from this place singing and making melody to Thee, always and for everything giving thanks in the name of our Lord Jesus Christ to God the Father." (Adapted from Eph. 5:18-20.)

Emphasis on Scriptural Background of Hymns

Hymnody is literally a network of scriptural tie-ins, extending far beyond the

(*Continued on page 13*)

Into the Woods

tune: "Lanier" by Peter C. Lutkin

words by Sidney Lanier

The Methodist Hymnal, No. 132

BY MICHAEL DAVES

Sidney Lanier was a sick man. Sitting under his beloved trees, he thought of his life in retrospect. He remembered the awful battles of the Civil War, and the dark Union prison cell where his health broke. He rubbed his forehead trying to forget the blood and agony.

The scene changed. He was playing the flute as part of the Peabody Conservatory Orchestra in Baltimore. The last note faded away, and the applause was deafening. A smile crossed his face. A line from one of his poems crossed his mind:

> *Death, thou'rt a cordial old and rare:*
> *Look how compounded, with what care.*

He thought: "So I die. My music and my poetry have beauty that will live forever, and the heart that needs it will find it." A spasm of coughing rent his weak frame.

His eyes caressed the trees around him. Tall, straight, strong trees. Friends that bring a healing effect on the human spirit. The sun felt warm on his face. It seemed that through the beauty of nature, the comfort and assurance of Christ poured like healing waters into his life. Another picture entered his mind. Jesus was seeking refuge in a Garden. In agony he prayed, "If it be possible, let this cup pass from me. Nevertheless, not my will but thine be done." From a garden experience with God, the Master received the peace that enabled him to die nobly on a tree.

The poet walked from the woods. Struggling from his very depths were the words later to become the hymn which many congregations sing during Lent. He coughed again and grasped his chest. Somehow he felt content. Lanier, the only southern hymnist in *The Methodist Hymnal,* died from tuberculosis at thirty-nine years of age—only six years older than the Master whom he loved.

Mr. Daves is pastor of First Methodist Church, Addison, Texas.

ISAAC WATTS Sweet sing

BY CYRIL DORSETT

Thousands of men and women have often risen to their feet and with joy in their hearts have sung:

From all that dwell below the skies,
Let the Creator's praise arise;
Let the Redeemer's Name be sung,
Through every land, by every tongue.

But how many have realized that this hymn is but one of the approximately six hundred composed by Isaac Watts, the celebrated hymn writer? The priceless treasures of religious poetry written by Watts have been used by practically all branches of the Christian church.

Isaac Watts was born in Southampton, England, on July 17, 1674. His father was a clothes merchant and an ardent Independent in the days when men had to suffer if they did not conform to the Established Church. We are told that Watts, as a baby, was nursed by his mother on a stone outside the gaol where his father was imprisoned because of his religion.

While Watts was a pupil at the local grammar school, his mother offered a prize for the child who could make the best couplet. The prize was a farthing, evidently of much more value then than now. Watts tried his skill and this is what he wrote:

I write not for a farthing; but to try
How I your farthing writers can outvie.

Possessing such ability, Watts should have gone to a university, but those days were difficult ones for Independents. Not a university in the country would accept a Nonconformist. It was made even more difficult for Watts in that the local physician, seeing in him a potential genius, offered to pay his fees at Oxford if his father would allow him to go; but since this meant "conforming" to the Established Church, the offer was turned down. The boy showed signs of deep religious piety at the age of fifteen, so his father sent him to a Non-conformist academy where he was trained for the ministry.

One morning on returning home from an Independent Church, he observed that there was not a decent hymn in the church hymnal, to which his father replied that he should write better ones. Acting upon this challenge he then and there wrote the first of many hymns which he later published:

Behold the glories of the Lamb,
Amidst His Father's throne.
Prepare new honors for His name
And songs before unknown.

At the age of twenty-four, Watts took up his first appointment as assistant pastor at the Mark Lane Independent Church where two years later he took sole charge. He was a tremendous worker, giving himself unsparingly and sometimes unwisely, and soon he was suffering from the results of overwork. In his greatly weakened state he contracted fever, which left him an invalid, and he was never again able to take up the work of a pastor.

Watts wrote most of his hymns at Mark Lane, and we are told that he made it a practice to write one each week for the independent Chapel at Southampton. If this is so, we can understand how his hymns vary so much, for some are worthy of eter-

e church

al preservation while others are undoubtlly inferior, causing Dr. Samuel Johnson write: "The rhymes are not always suffiently correspondent. . . . His lines are mmon, smooth and easy, and his thoughts e religiously pure; but who is there that, so much piety and innocence, does not ish for a greater measure of sprightliness id vigor."

Watts was not without enemies. Critics id that he was no poet and that he was one of the least of the poets of his coun-y" but "the greatest name among hymnriters." Thomas Bradbury, a well-known on-conformist minister, forbade the singg of what he called "Watts's Whims" in is church and said that they were burlesuing the poetry of the Most High God. In stice to Watts it must always be remmered that he wrote his hymns as hymns nd not as poems. He always kept in mind he kind of person who visited the church nd the choir which would be available. His own words about his style are: "I have eldom permitted a stop in the middle of a ine and seldom left the end of a line withut one; to comport with the unhappy mixure of reading and singing which cannot resently be reformed. If the verse appears o gentle and flowing as to incur the cenure of feebleness, I may honestly affirm hat sometimes it cost me labor to make it o. Some of the beauties of poesy are negected and some wilfully defaced. . . . It was ot my design to exalt myself to the rank nd glory of the poets, but I was ambitious o be a servant of the churches, and a helper o the joy of the meanest Christian."

A careful examination of the contents of any modern hymnal will show the debt of the church universal to Isaac Watts. Indeed, the hymns are so well known that it is difficult to choose without referring to what is already familiar. There is one cradle song, however, which should be noted, and which shows something very lovely in the nature and imagination of Watts:

Hush! my dear, lie still and slumber;
Holy angels guard thy bed;
Heavenly blessings without number
Gently falling on thy head.

Sleep, my babe; thy food and raiment,
House and home, thy friends provide;
All without thy care and payment,
All thy wants are well supplied.

How much better thou'rt attended
Than the Son of God could be,
When from Heaven he descended,
And became a child like thee.

Soft and easy is thy cradle;
Coarse and hard thy Savior lay,
When his birthplace was a stable
And his softest bed was hay.

Watts lived in retirement during later life, preaching little but writing hymns and theological works. He published *The Psalms of David, Imitated in the Language of the New Testament and Applied to the Christian State and Worship,* a volume which did much to recommend him to those who opposed his hymns on account of the fact that up to now the dissenting churches had sung only Psalms. One of the loveliest of this compilation is a paraphrase of Psalms 98, "Make a joyful noise unto the Lord" sung by us at Christmastime under the title "Joy to the World." It was the purpose of Watts that these Psalms should bridge the gap between the old method of chanting Psalms and the new one of singing hymns. In this he was successful and paved the way for future hymn writers.

Watts died in November, 1748, and at his own request was buried in Bunhill Fields in the City of London in company with the celebrated John Bunyan. A monument was erected to his memory in Westminster Abbey.

Of the hymns of Watts, *Chambers' Encyclopedia of English Literature* says: "Among his five hundred hymns and versions there is many a metrical defect, and not a few verses of more rhymed theology;

yet a select number remains among the cherished possessions of English devotion."

In the hymn "When I Survey the Wondrous Cross" we have simplicity, art, solemnity and passion. There is an understanding of what Christ has done for the human race and of how it is to be appropriated.

When I survey the wondrous cross
On which the Prince of Glory died,
My richest gain I count but loss,
And pour contempt on all my pride.

Were the whole realm of nature mine,
That were an offering far too small;
Love so amazing, so divine,
Demands my soul, my life, my all.

There is probably no hymn which utters more clearly the missionary message of the church than "Jesus Shall Reign Where'er the Sun." Coming when it did it is a great surprise. Religion in Britain was at a very low ebb and the first missionary movement was not to begin until the next century, yet this great scholar, this recluse, speaks of missions as though they already existed:

People and realms of every tongue,
Dwell on his love with sweetest song,
And infant voices shall proclaim,
Their young hosannas to his Name.

Every year on December 31, members of the Christian church and others gather to watch the Old Year go out and the New Year come in. At this Watch Night service we often sing "O God, Our Help in Ages Past." It is also sung at funerals and memorial services and reminds us of the eternal nature of God; "A thousand ages in Thy sight, are but an evening gone."

Was it the fact that Watts' father was put in prison and that he himself could not go to the university because of his Non-conformist convictions that made him write "I'm Not Ashamed to Own My Lord"? There is something of real fire and spirit in it.

To have given these hymns to the church was a noble deed. They have thrilled thousands, converted many and deepened the spiritual life of not a few. Watts left us a treasure-trove of hymns for which the church is ever thankful.

Mr. Dorsett is minister, First Methodist Church, Myrtle Creek, Oregon.

The Publishing and Printing of Music

(*Continued from page 3*)

by the composer and the editors, the corrected copy is sent to the printer, and the first edition is printed. Immediately thereafter it is submitted for copyright, usually for both international and United States protection.

All the preceding work is a big job, but what follows is often a harder one. The published music must now be promoted and brought to the attention of the musicians for whom it has been prepared. The effective publisher has the respect of the musicians in his special field, and when he announces a new work, they are interested in it. Even so, the music must be placed in the retail music stores all over the country and advertised in music and educational magazines. It must be brought to the special attention of the outstanding performers and educators.

If a piece is successful in meeting the needs for which it was published, the first edition will soon be sold and the second printed. When this milestone is passed, the publisher can breathe a little easier because the piece is probably going to pay its own way, rather than become a title that is supported by more successful publications. Here stretches one of the economic tightropes of publishing. Some of the most worthy music must be sustained by less-inspiring music that sells in large volume. However, the publisher knows that his enduring reputation is built on the great music that he has recognized and presented to the musical world. His problem is one of balancing the money-makers and the prestige publications.

The publisher keeps accurate records of all sales, and if the composer is to be paid on a royalty basis, he receives a regular accounting with his payments. If his music is available for rental (such as a large symphony score), he usually receives a performance fee.

I hope you are beginning to see the music publisher as a composite musician, prophet, engineer, economist and salesman. He must be all these in order to effectively choose, manufacture, promote and protect the music we use and enjoy daily. At this moment he may be reading a new manuscript, checking on developments in production methods, considering type faces and cover design, planning a sales campaign, advising a composer, designing a display for a music convention, or perhaps exercising his cello, violin, or piano. In any case he is busy with more than just the printing of music.

Mrs. Demarest is Music Editor of Canyon Press, Incorporated.

A SPRING TONIC FOR CHORISTERS

This _unce _f preventi_n please let me make clear
When sun gl_ws g_lden and buds appear,
When y_u're tempted fr_m ch_ir t_ just disappear,
Y_U W_N'T
r when wind and rain try t bl_w _ut the day,
When y_u'd rather all snuggled in bed just t_ stay
Where it's warm, dry and c_zy. I say . . .
PLEASE D_N'T
Th_ugh y_u think Y_UR _ne v_ice w_n't be missed
a l_t,
Y_u can see when _ne key d_esn't w_rk in its sp_t,
What a difference it makes t_ the rest _f the pl_t.
MY DEAR
Y_u're much bigger than any _ld "O". S_ . . .
When Spring Fever is tempting, say "N_. N_. N_."
This Wednesday and Sunday as always I'll g_
T_ CH_IR.

—MARGARET M. REYNOLDS

A Word Fitly Spoken

(*Continued from page 9*)

alms and scattered references to singing. here was a time when editors noted these ferences in margin beside the words. Some odern hymnals include an Index of Scripral Allusions. The watchful minister will id appropriate ways to point out the vital lationship between hymn and Scripture, the illumination of both.

Before the singing of Doddridge's "How entle God's Commands": "From the salmist we have these comforting words: Cast thy burden upon the Lord and he hall sustain thee: he shall never suffer the ghteous to be moved.' Centuries later nother song writer confirmed this goodness f the Lord. Can we, in the singing of our ymn, take our stand with these two saints and learn more nearly how to 'drop our burdens at his feet and bear a song away?' "

Drawing Hymns into Other Parts of the Service

The linking of thoughts from hymns with other parts of the worship binds and enhances the meaning of the whole. The pastoral prayer can repeat phrases from hymns sung earlier in the service, thus strengthening the prayer and giving the people ready means of recalling it when they go out from the church. Hymns contain suitable calls and benedictions. A stanza or more of the closing hymn quoted in the sermon animates interest in both.

The finest preachers are those who most often tap the resources of hymns for illustration. Dr. George Buttrick, for instance, summed up a ten-minute exposition of the

doctrine of redemption with these lines: "There was no other good enough To pay the price of sin; He only could unlock the gate Of heaven, and let us in." The tune of a well-known hymn, by recalling "the fit word," can render the musical interlude not only an oiling of the joints of the service but a definite aid in carrying forward the progress of thought.

In our attempt to make worship more formal, we can easily render it severe and rigid by compartmentalizing the elements. Worship flows or should flow. Binding words, guiding wording, are often the only means by which the "parts of worship . . . can be made to follow one another in such a way that the next thing that is done is the very thing one most desires to do at that moment."

Mrs. Thomas teaches in the music department of the Presbyterian School of Christian Education, Richmond, Virginia.

on the folio

PRAISE TO OUR GOD arranged by W. Lawrence Curry is based on the Vulpius chorale "Gelobt sei Gott." The straightforward SATB section is given variety by the contrapuntally introduced "alleluias" that end the section. For easier voice leading, the final syllable of the alto "alleluia" might be sung as second spare *A* instead of *C*-sharp, thus avoiding the diminished fifth interval. This is an excellent Easter selection for youth or small adult choir.

THE STRIFE IS O'ER is an effective two-part anthem for the choir lacking altos and tenors. Many smaller church choirs could profit from polishing this type anthem rather than struggling with more difficult material that requires a balanced SATB ensemble. George Lynn has provided interesting imitation between voice parts and a sturdy harmonization of the familiar Palestrina tune.

FATHER OF GLORY, TO THY NAME is an easy but excellent arrangement of the well-known Crüger hymn-tune. Inexperienced organists should not shy away from the contrapuntal imitation, as the best organ literature is primarily contrapuntal in design. This piece may be played entirely on one manual or alternate sections played on a second manual with softer, contrasting stops—principals against flutes, for example. The final two staves might be registered with soft string tone, but the pedal line should not lose its definition. This piece is from *The Church Modes* (VI-VIII) by Camil Van Hulse, an outstanding collection published by Concordia.

SING YE TO THE LORD by Everett Titcomb is one of a series of motets for the church year, this one for Ascensiontide. Traditional harmonic structure makes this fairly easy for the average choir to handle. A strong two-pulse metre should prevail, with definite but subtle ritards at primary cadence points. Should be sung a cappella, if at all possible.

GOD OF MIGHT by Lloyd Pfautsch is a stirring hymn-anthem on the German chorale tune. The vigorous opening and closing stanzas receive stylistic contrast in the more lyrical setting of stanza three. Moderately difficult but well worth the extra effort.

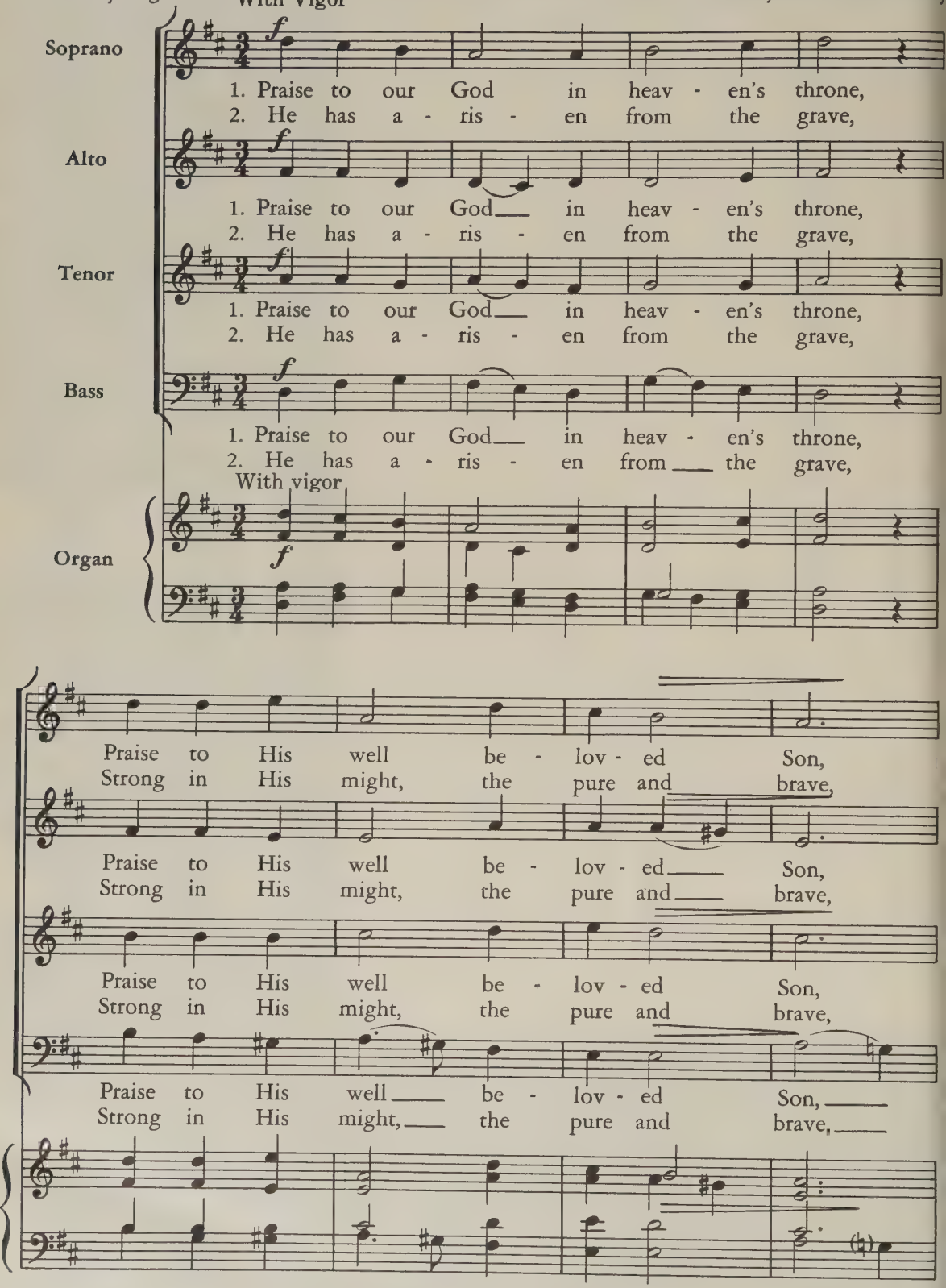
music ministry

PRAISE TO OUR GOD	*Vulpius-Curry*
THE STRIFE IS O'ER	*Palestrina-Lynn*
FATHER OF GLORY, TO THY NAME	*Crüger-Van Hulse*
SING YE TO THE LORD	*Everett Titcomb*
GOD OF MIGHT	*arr. Lloyd Pfautsch*

Praise to Our God

From the German
Trans. by M. Louise Baum
Edited by Hugo Ries

Gelobt Sei Gott
MELCHIOR VULPIUS
Arr. by W. Lawrence Curry


With Vigor
Soprano
Alto
Tenor
Bass
1. Praise to our God in heav - en's throne,
2. He has a - ris - en from the grave,
With vigor
Organ
Praise to His well be - lov - ed Son,
Strong in His might, the pure and brave,

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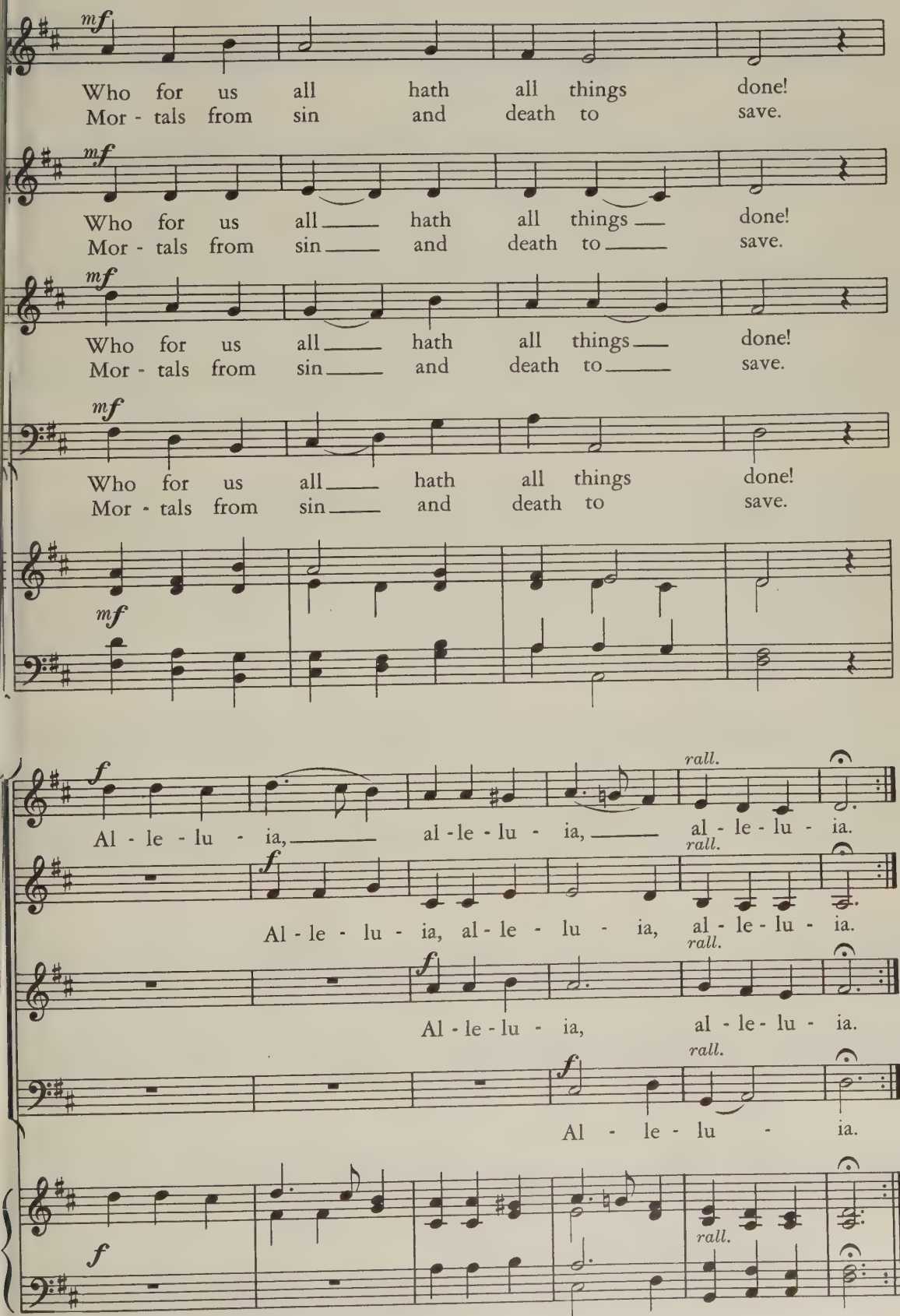
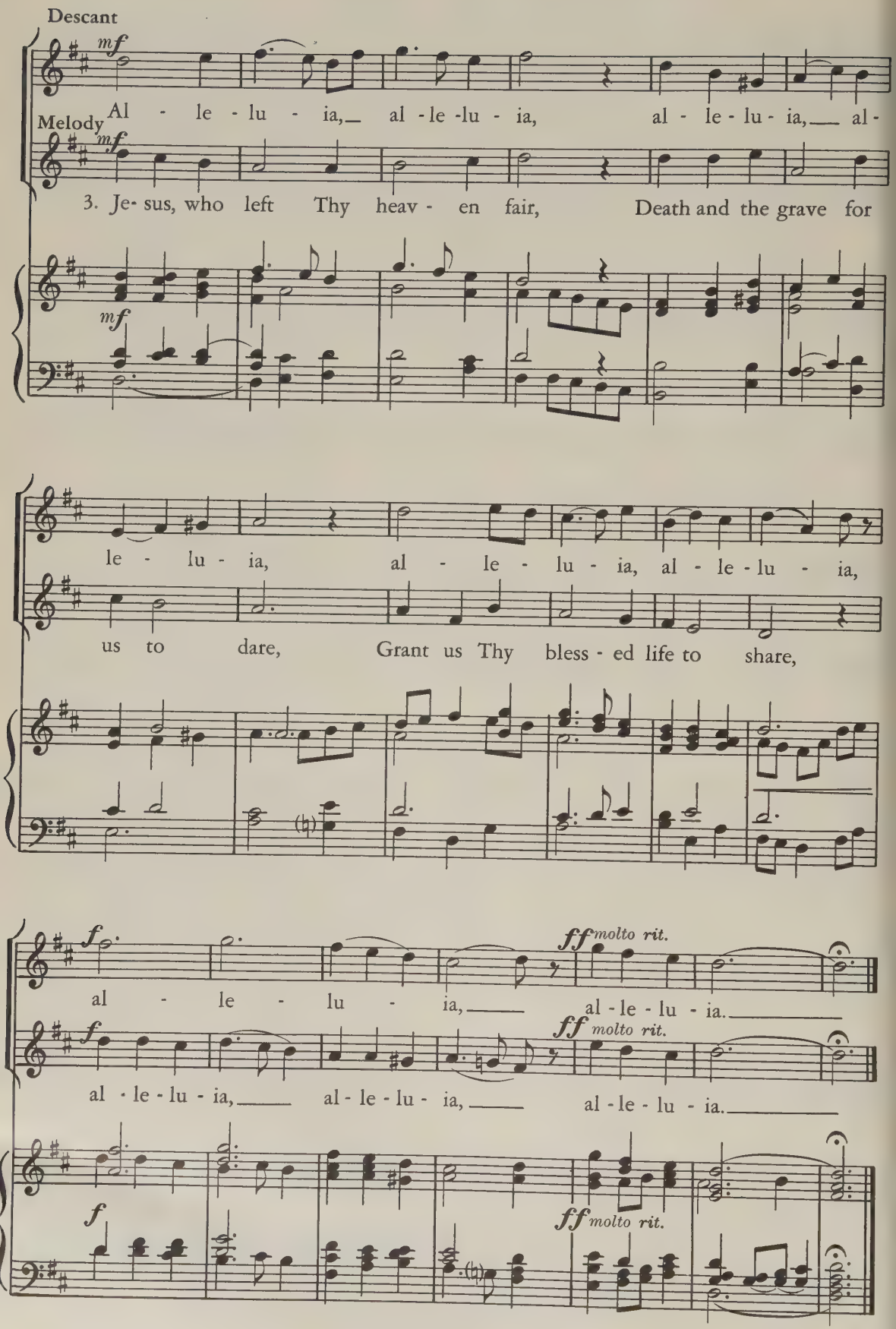
each, $1.10
5 or more, $0.90 each.

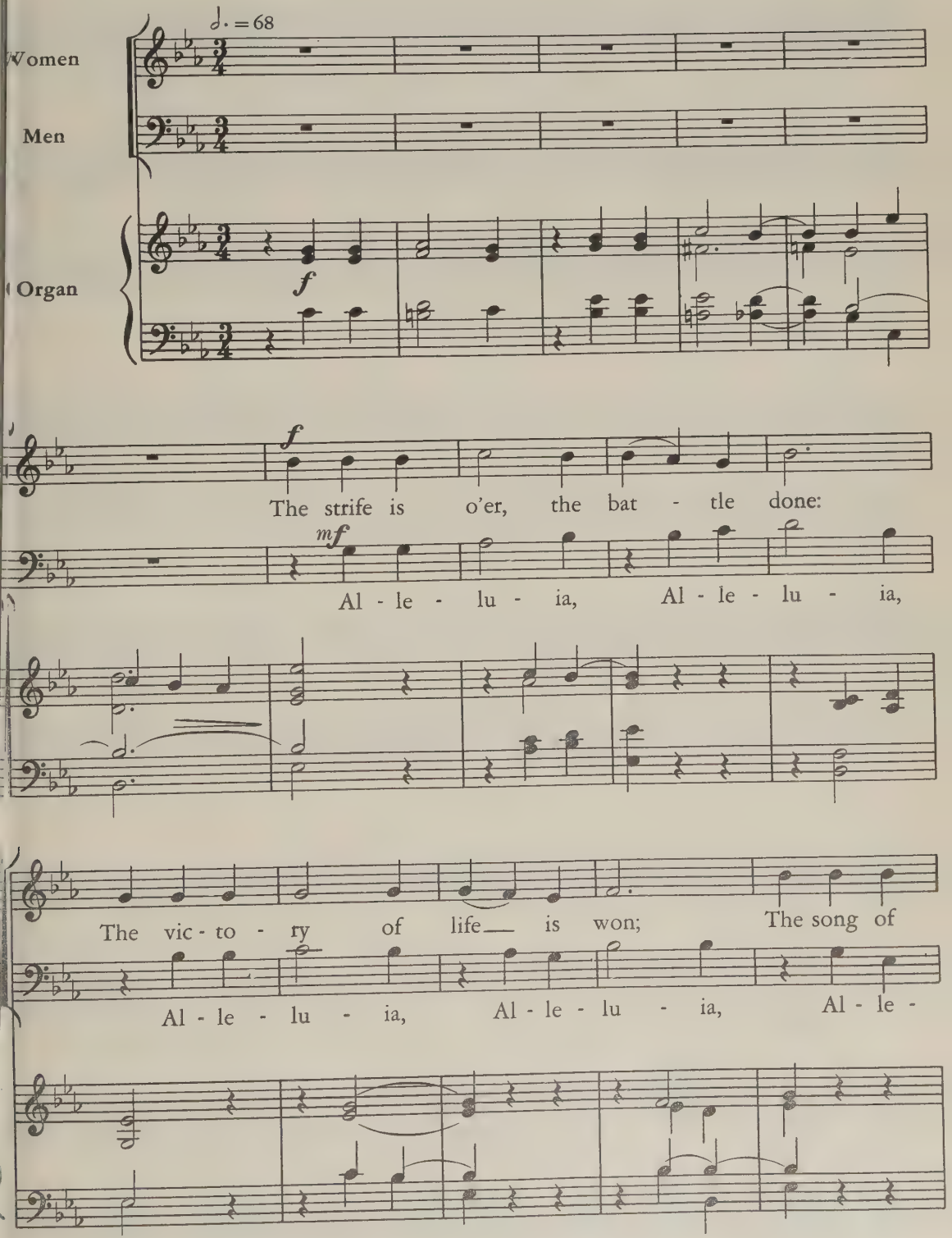

mf
Who for us all hath all things done!
Mor - tals from sin and death to save.
mf
Who for us all hath all things done!
Mor - tals from sin and death to save.
mf
Who for us all hath all things done!
Mor - tals from sin and death to save.
mf
Who for us all hath all things done!
Mor - tals from sin and death to save.
mf
f
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
rall.
f
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
rall.
f
Al - le - lu - ia, al - le - lu - ia.
rall.
f
Al - le - lu - ia.
rall.
f
rall.


Descant
mf
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
Melody
mf
3. Je- sus, who left Thy heav - en fair, Death and the grave for
mf
le - lu - ia, al - le - lu - ia, al - le - lu - ia,
us to dare, Grant us Thy bless - ed life to share,
f
ff molto rit.
al - le - lu - ia, al - le - lu - ia.
f
ff molto rit.
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
f
ff molto rit.

The Strife Is O'er

PALESTRINA
Arr. George Lynn

. fr. Latin by Francis Pott (1861)


♩. = 68
Women
Men
Organ
f
The strife is o'er, the bat - tle done:
mf
Al - le - lu - ia, Al - le - lu - ia,
The vic - to - ry of life is won; The song of
Al - le - lu - ia, Al - le - lu - ia, Al - le -

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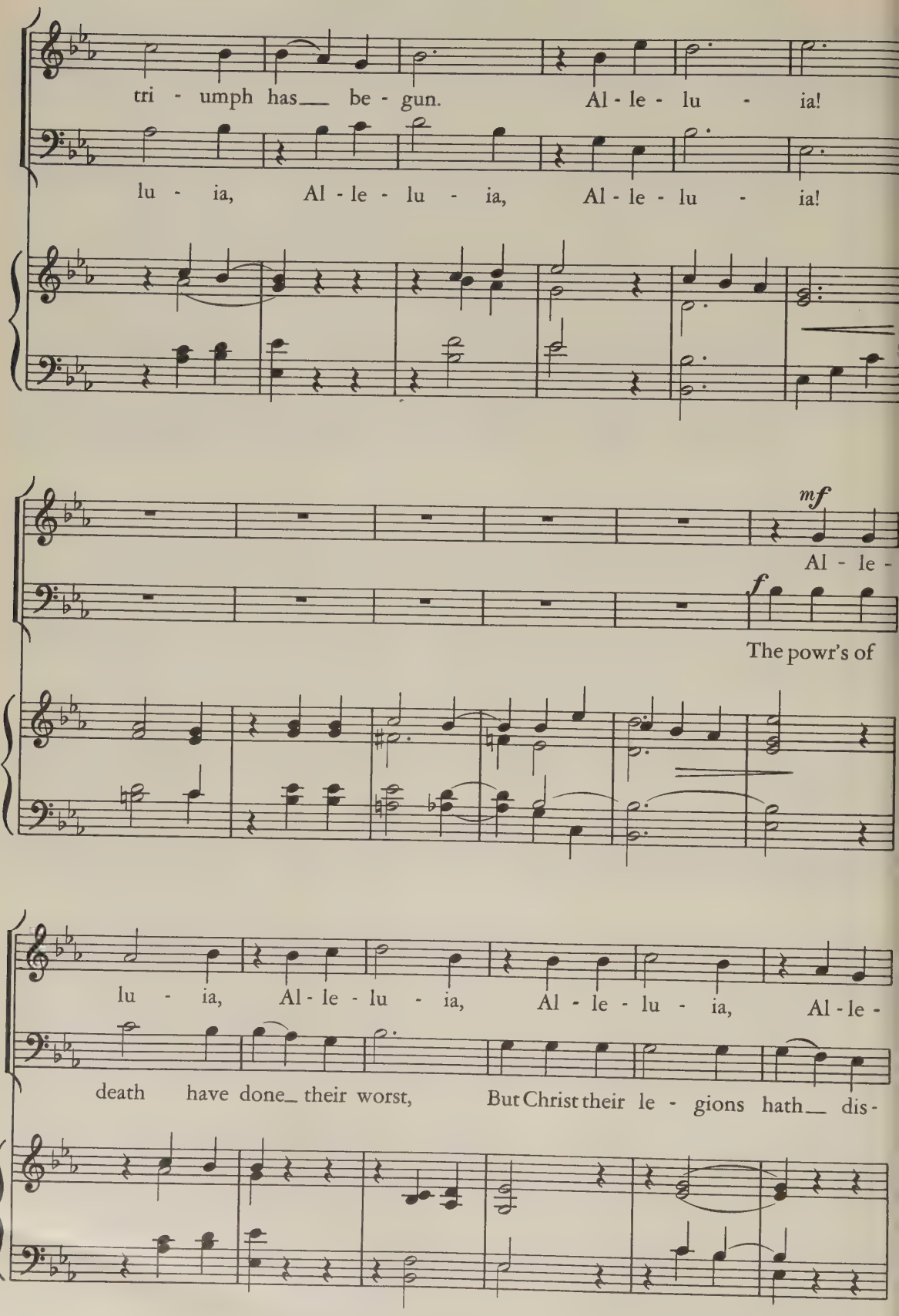
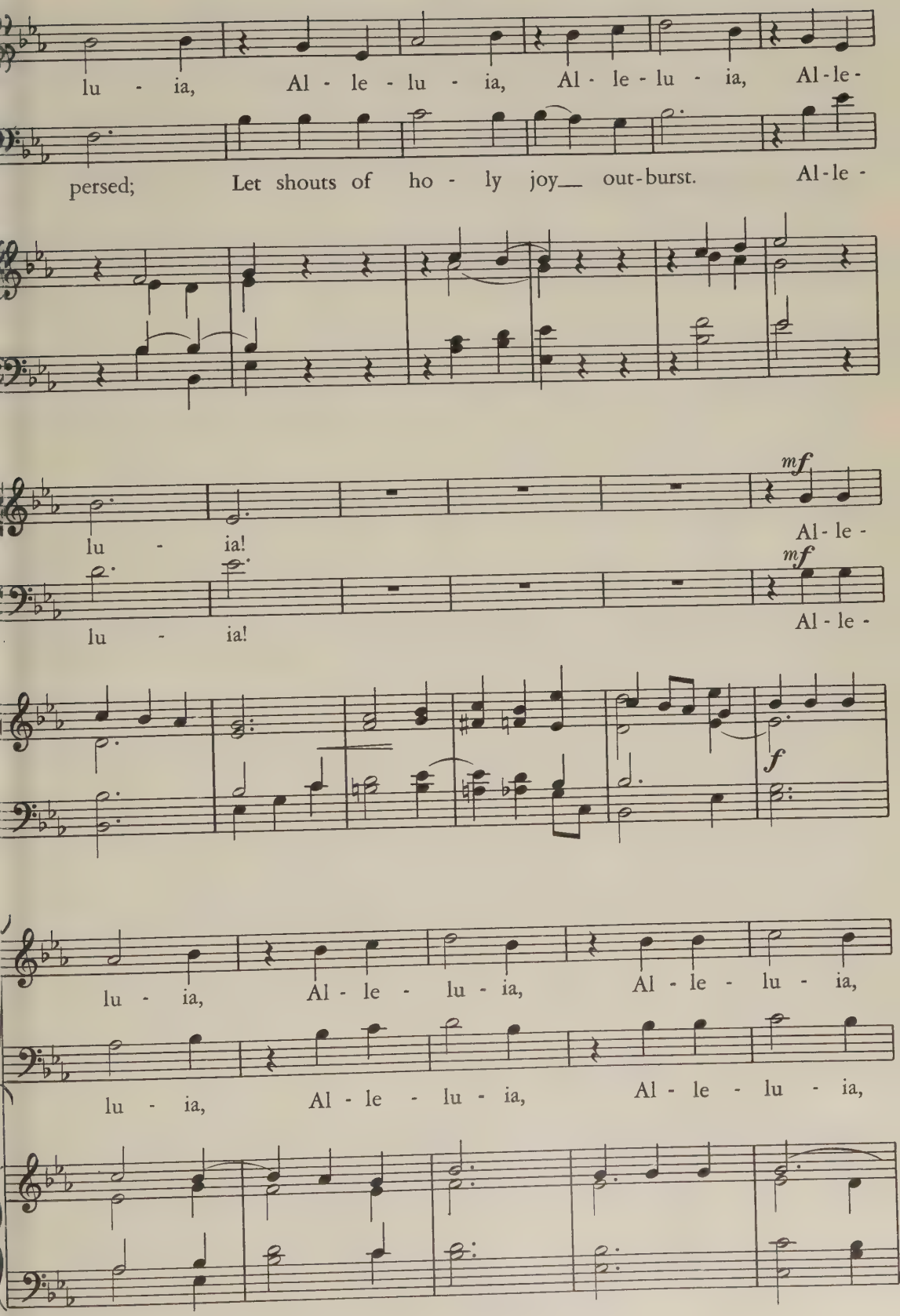
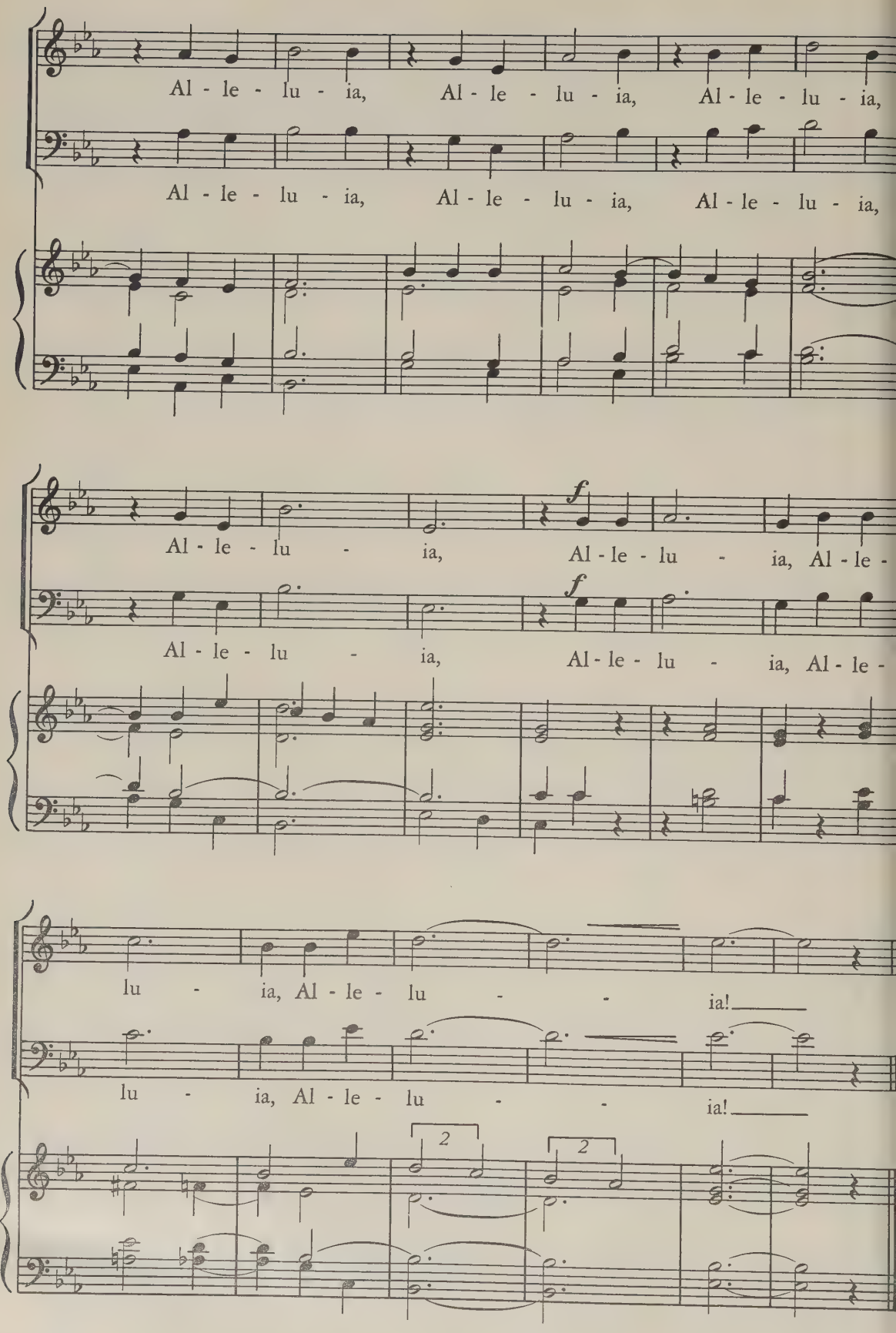

tri - umph has be - gun. Al - le - lu - ia!
lu - ia, Al - le - lu - ia, Al - le - lu - ia!
mf
Al - le -
f
The powr's of
lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le -
death have done their worst, But Christ their le - gions hath dis -


lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le -
persed; Let shouts of ho - ly joy__ out - burst. Al - le -
lu - ia!
Al - le -
lu - ia!
Al - le -
lu - ia, Al - le - lu - ia, Al - le - lu - ia,
lu - ia, Al - le - lu - ia, Al - le - lu - ia,


Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
Al - le - lu - ia, Al - le - lu - ia, Al - le -
Al - le - lu - ia, Al - le - lu - ia, Al - le -
lu - ia, Al - le - lu - ia!
lu - ia, Al - le - lu - ia!
2
2

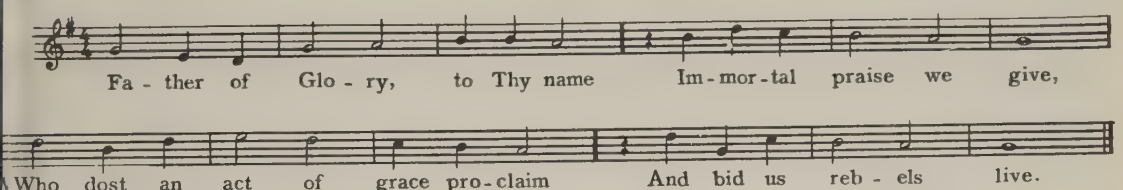
To Theodore Strong

Chorale

Father of Glory, to Thy Name

Watts, ca 1721

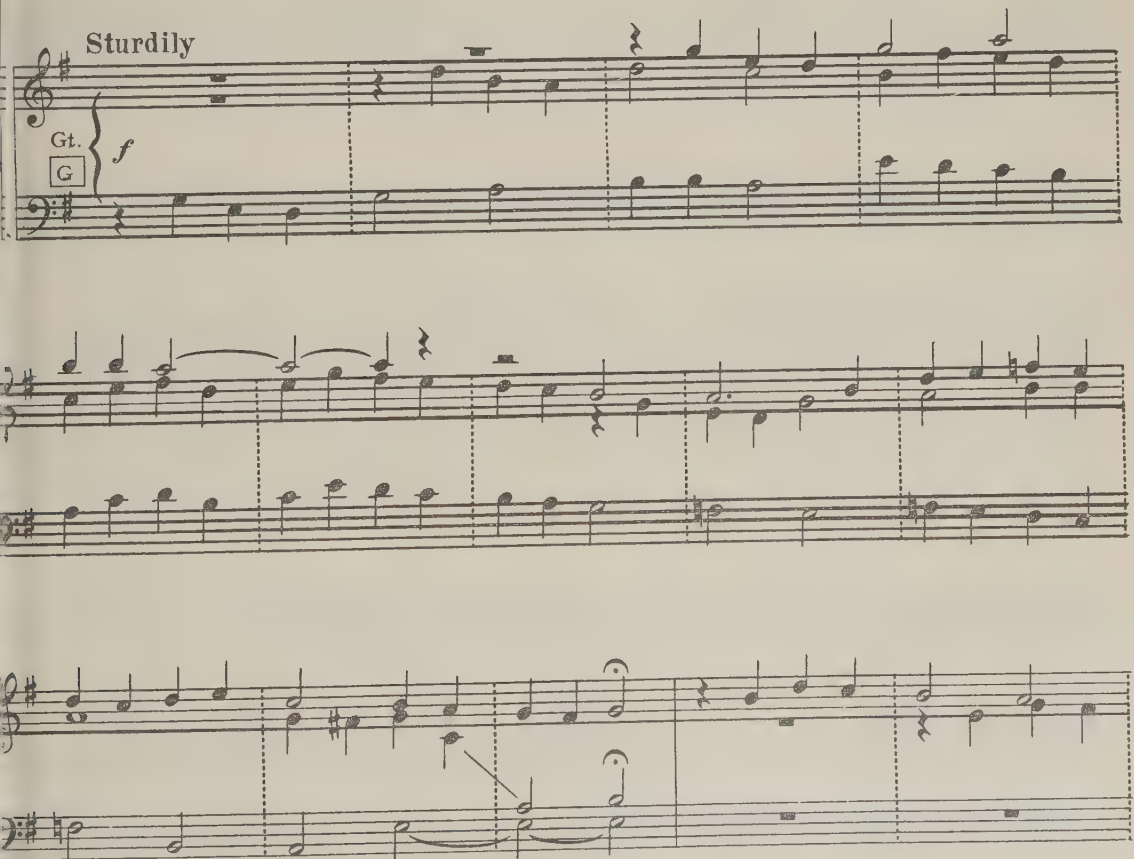
Nun danket all'
Johann Crüger, 1653



Owing to the confusion existing between Mode VI and our modern major scale, it is almost impossible to with proved authenticity, hymn tunes derived from sixth-mode chants. J. Crüger's "Nun danket all'" may or not have been written as a sixth-mode melody, but it contains several note groupings which are characteristic of the sixth mode, such as the initial dip to the lowest note of the range, and the final flourish in the upper pentachord.

Pipe Organ:
Gt. Found's 8', 4'
Sw. Soft Strings
Ped. Soft 16'

Hammond:
Ⓑ 00 2434 321
Ped. 6-3



M—1413

Price $3.00

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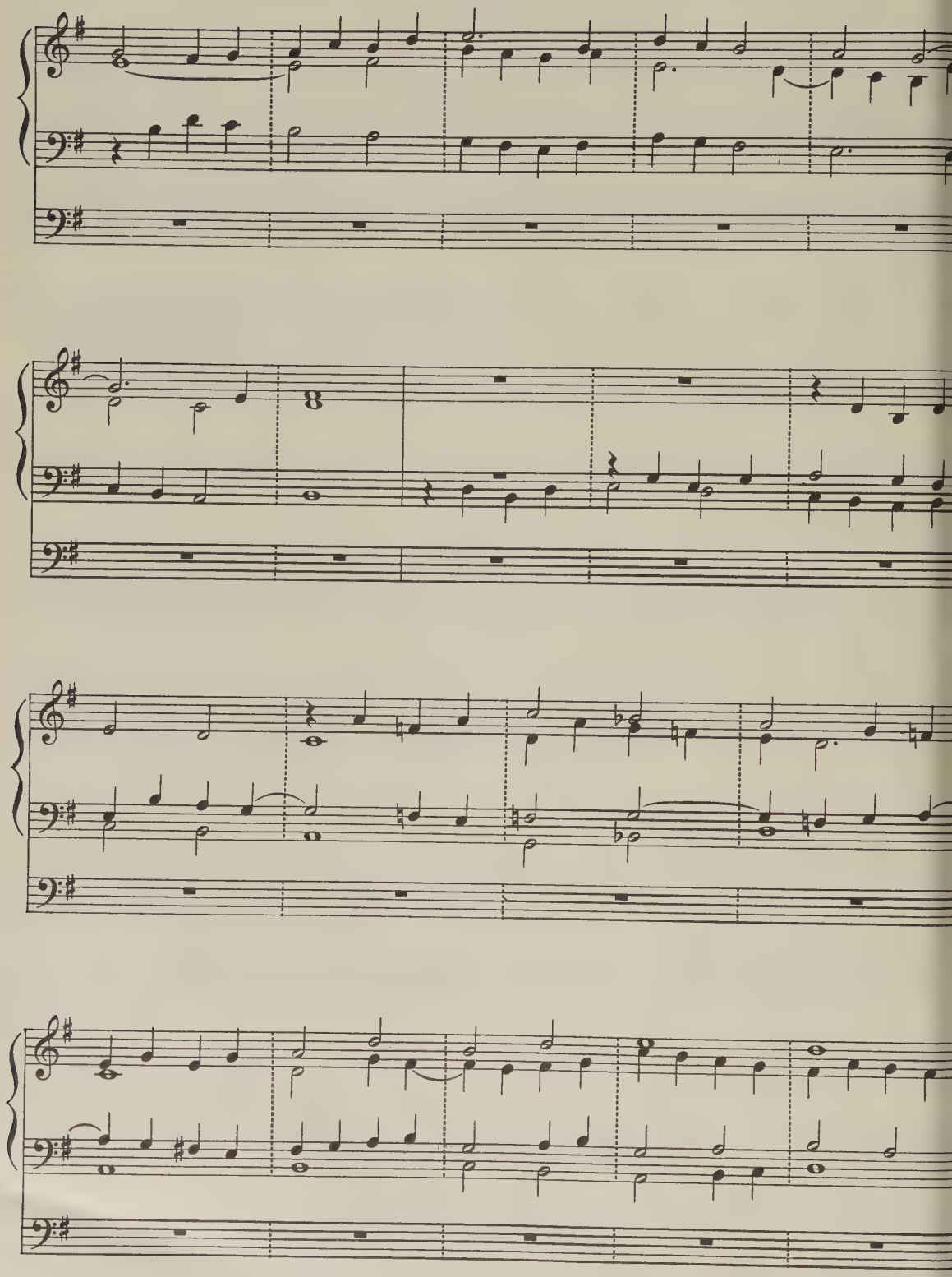
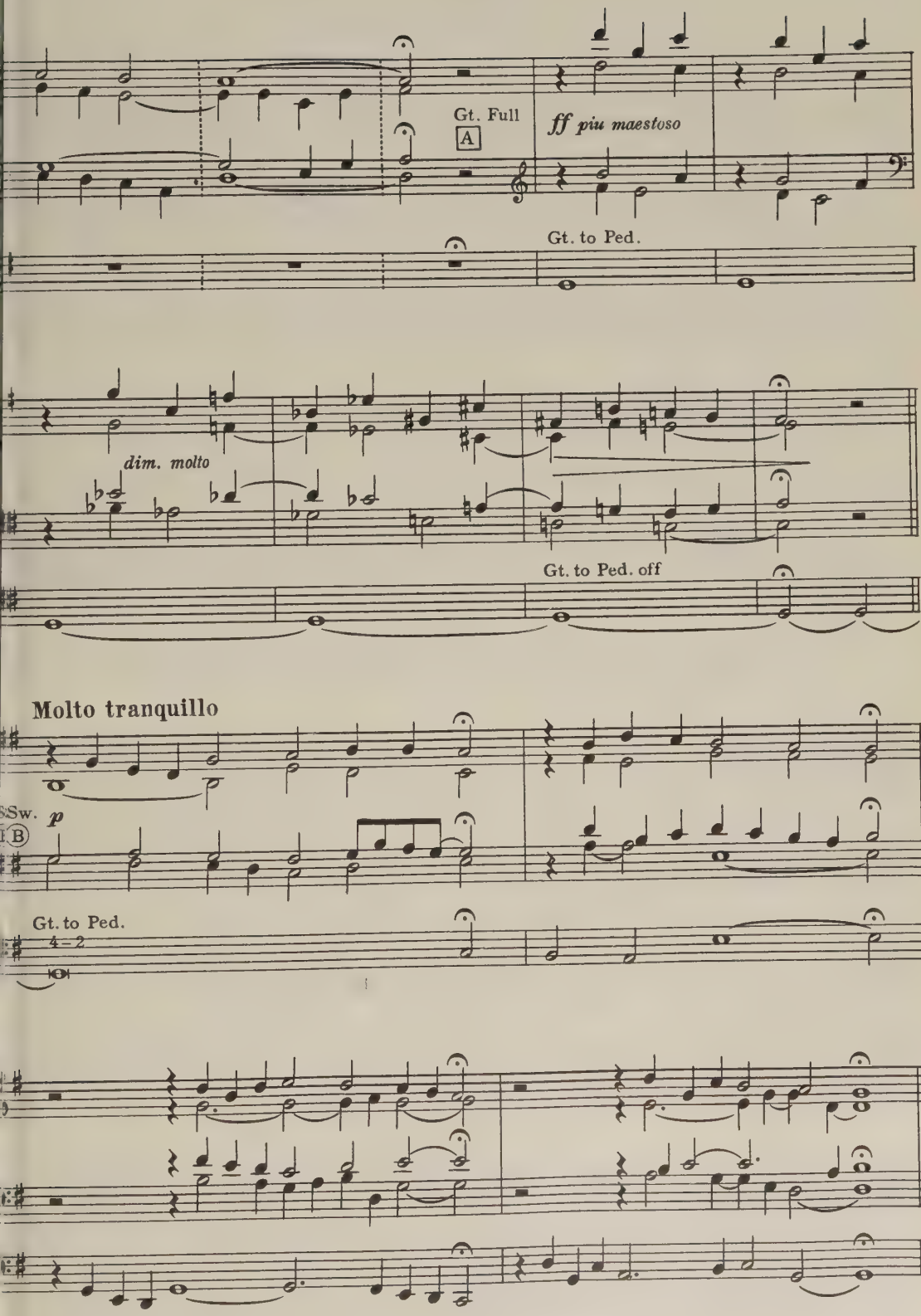
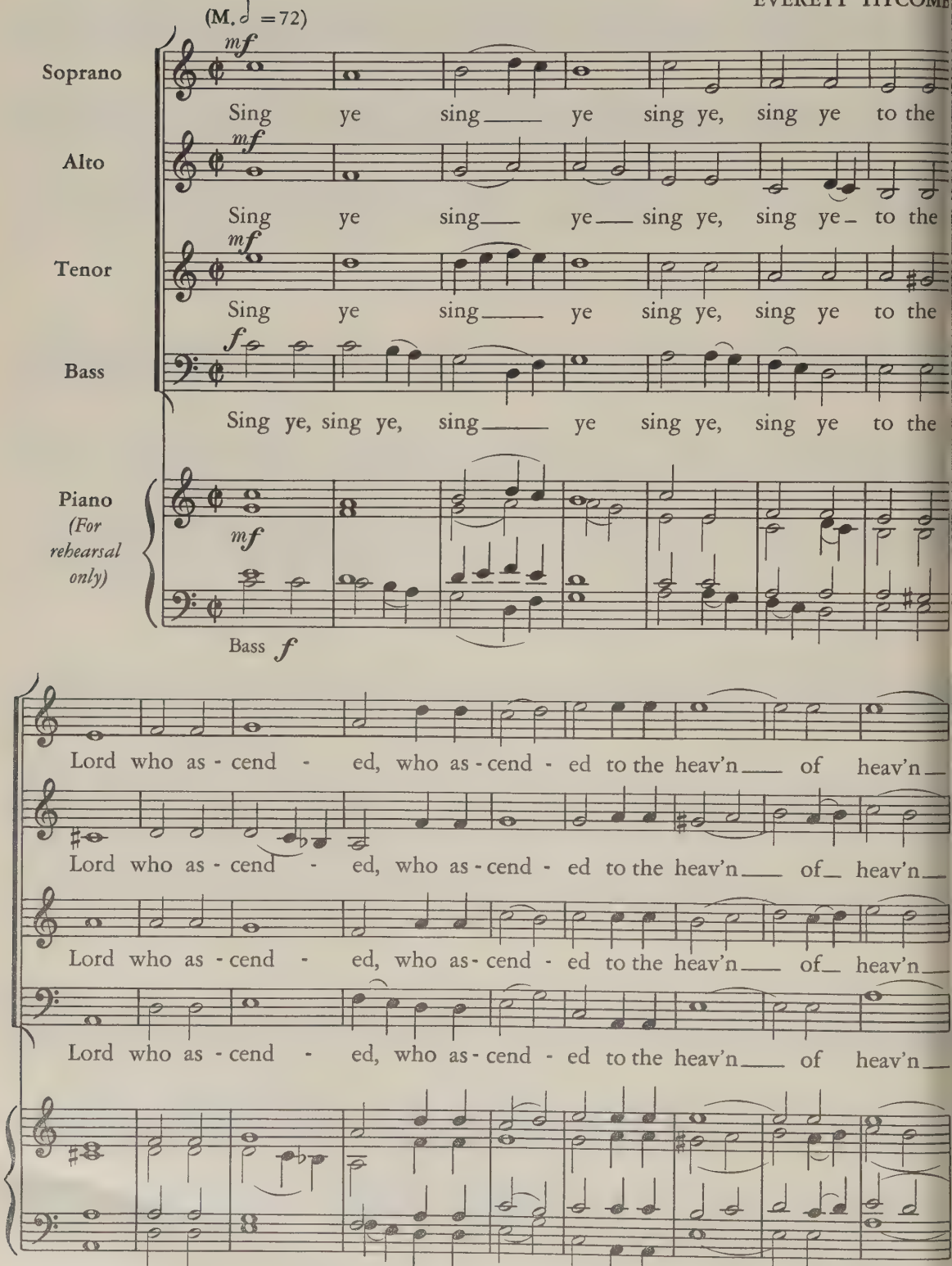



Gt. Full
A
ff piu maestoso
Gt. to Ped.
dim. molto
Gt. to Ped. off
Molto tranquillo
Sw.
B
p
Gt. to Ped.
4-2

Sing Ye to the Lord

For Ascension and General Use
Mixed Chorus, *A Cappella*

EVERETT TITCOMB


(M. ♩ = 72)
Soprano
Alto
Tenor
Bass
Piano
(For rehearsal only)
mf
f
Sing ye sing ye sing ye, sing ye to the
Sing ye, sing ye, sing ye sing ye, sing ye to the
Bass f
Lord who as - cend - ed, who as - cend - ed to the heav'n of heav'n

ZG-440

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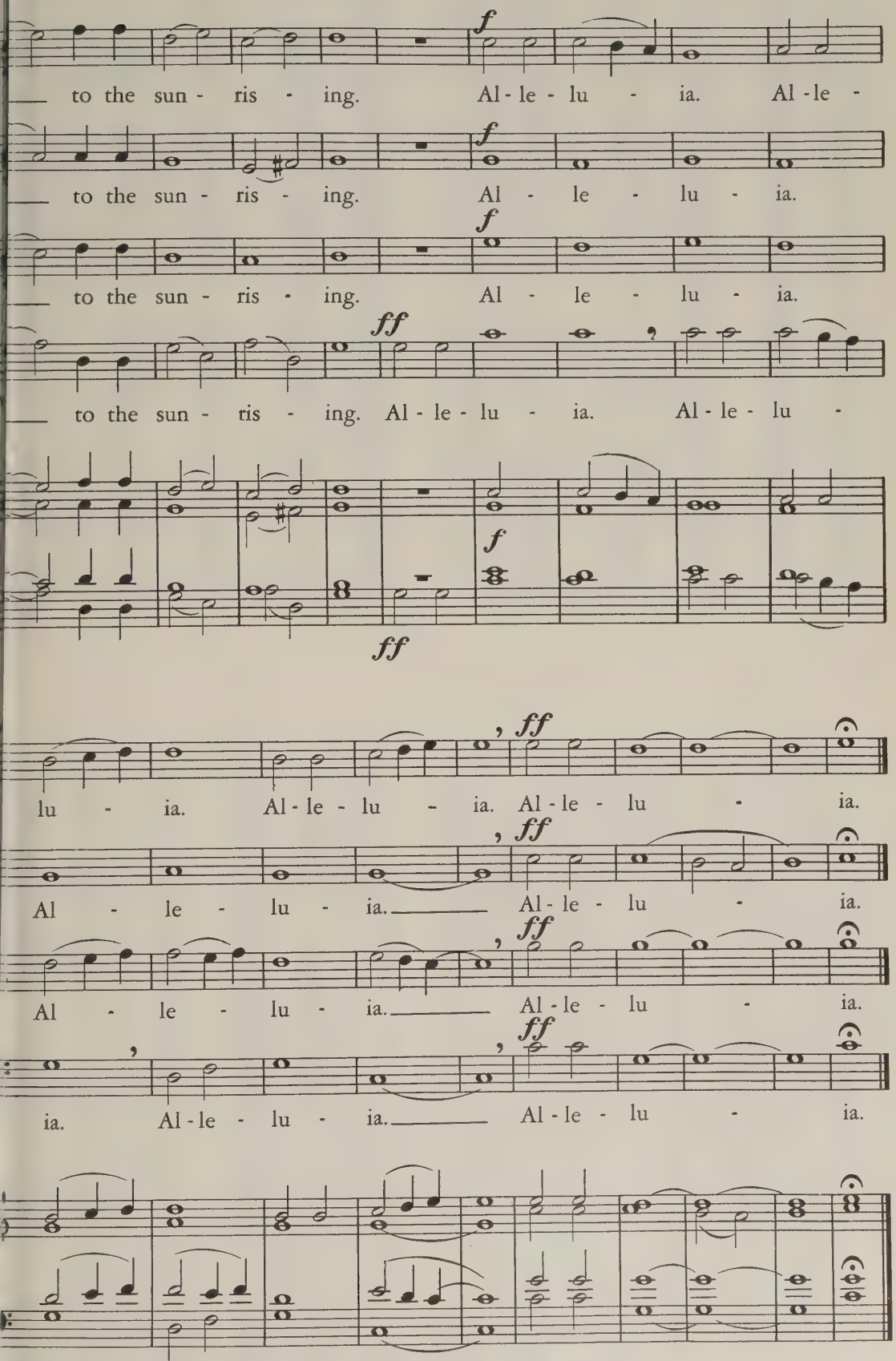

f
to the sun - ris - ing. Al - le - lu - ia. Al - le -
f
to the sun - ris - ing. Al - le - lu - ia.
f
to the sun - ris - ing. Al - le - lu - ia.
ff
to the sun - ris - ing. Al - le - lu - ia. Al - le - lu -
f
ff
lu - ia. Al - le - lu - ia. Al - le - lu - ia.
ff
Al - le - lu - ia. Al - le - lu - ia.
ff
Al - le - lu - ia. Al - le - lu - ia.
ff
ia. Al - le - lu - ia. Al - le - lu - ia.

To Dr. Raymond Frankenfeld and family

God of Might, We Praise Thy Name

(Grosser Gott, wir loben dich)

S.A.T.B. Hymn—Anthem

Attr. to Ignaz Franz, 1719-1790
Trans. J. H. Horstmann, 1908, alt.*

Katholisches Gesangbuch, Vienna c. 1774
Arr. Lloyd Pfautsch

Joyful, with graceful flow (♩. = 64)

Organ

Unison voices

God of might, we praise Thy Name, Lord of all_ we bow_be-fore Thee;

Heaven and earth_ex-tol Thy Fame, Men and An-gels all_ a-dore Thee.

S.T.
A.B.

As Thou art,_Thou e'er wilt be Un-to all_e-ter-ni-ty.

*With permission of Eden Publishing House.

mf S.A.

Cher-u-bim and

ser-a-phim Praise Thy name with joy_ in-creas-ing, Pro-phets and A-

mf T.B.

Cher-u-bim_and ser-a-phim Praise Thy name_with joy_ in-creas-ing,

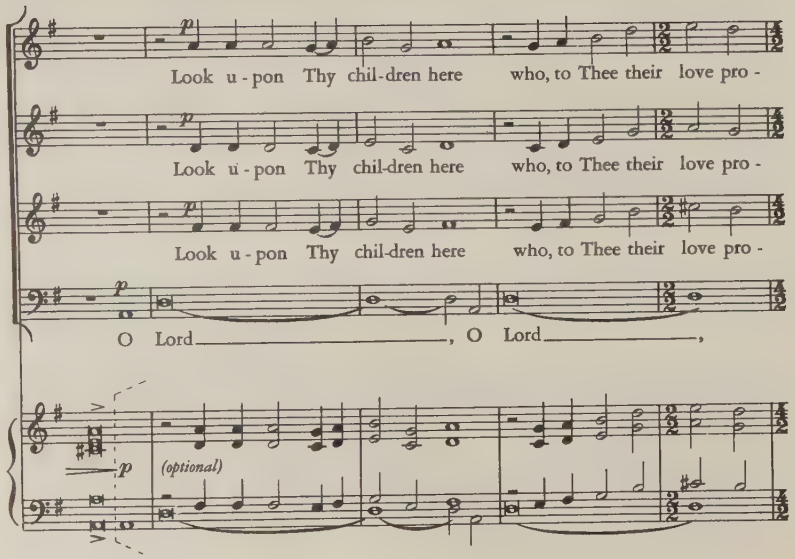
pos-tles join an-gel-ic choirs in hymns un-ceas-ing, All the mar-tyrs with

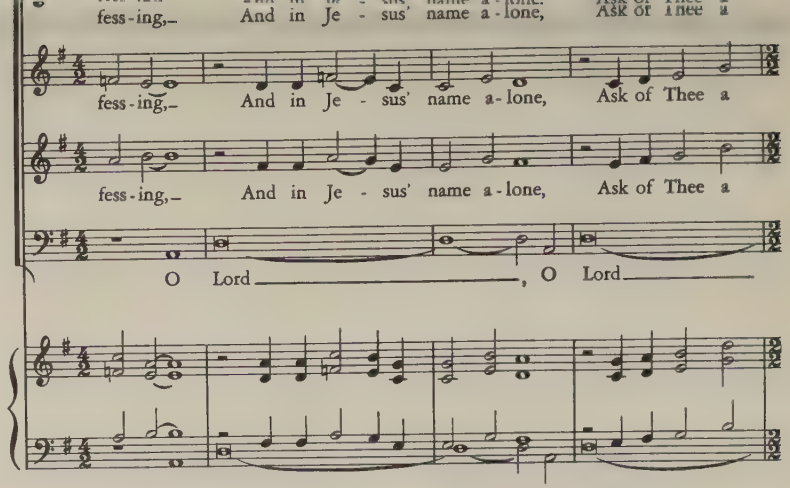
Pro-phets and_A-pos-tles join an-gel-ic choirs in hymns un-ceas-ing,

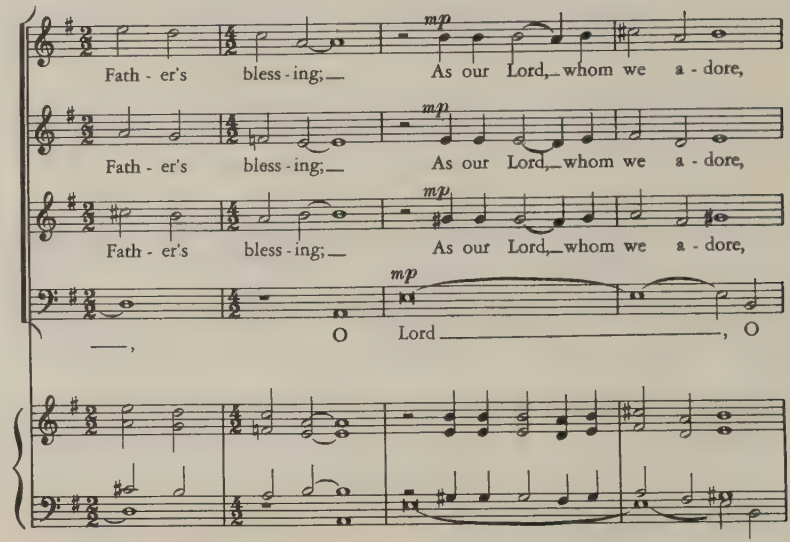
one ac-cord Add their praise to the liv-ing Lord.

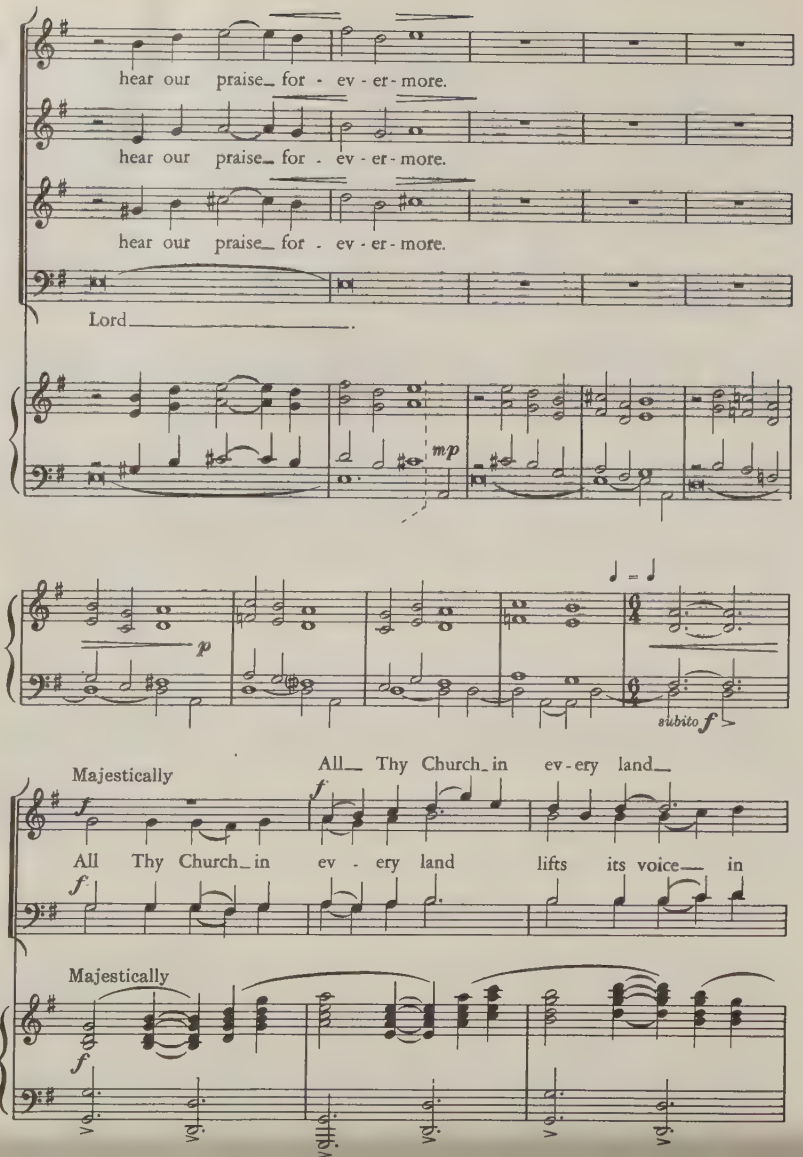
All the mar-tyrs with one ac-cord Add their praise to the liv-ing Lord.

f


Look u - pon Thy chil-dren here who, to Thee their love pro -
Look u - pon Thy chil-dren here who, to Thee their love pro -
Look u - pon Thy chil-dren here who, to Thee their love pro -
O Lord, O Lord,
(optional)


fess - ing, And in Je - sus' name a - lone, Ask of Thee a
fess - ing, And in Je - sus' name a - lone, Ask of Thee a
fess - ing, And in Je - sus' name a - lone, Ask of Thee a
O Lord, O Lord


Fath - er's bless - ing; As our Lord, whom we a - dore,
Fath - er's bless - ing; As our Lord, whom we a - dore,
Fath - er's bless - ing; As our Lord, whom we a - dore,
O Lord, O


hear our praise_ for - ev - er - more.
hear our praise_ for - ev - er - more.
hear our praise_ for - ev - er - more.
Lord_____.
mp
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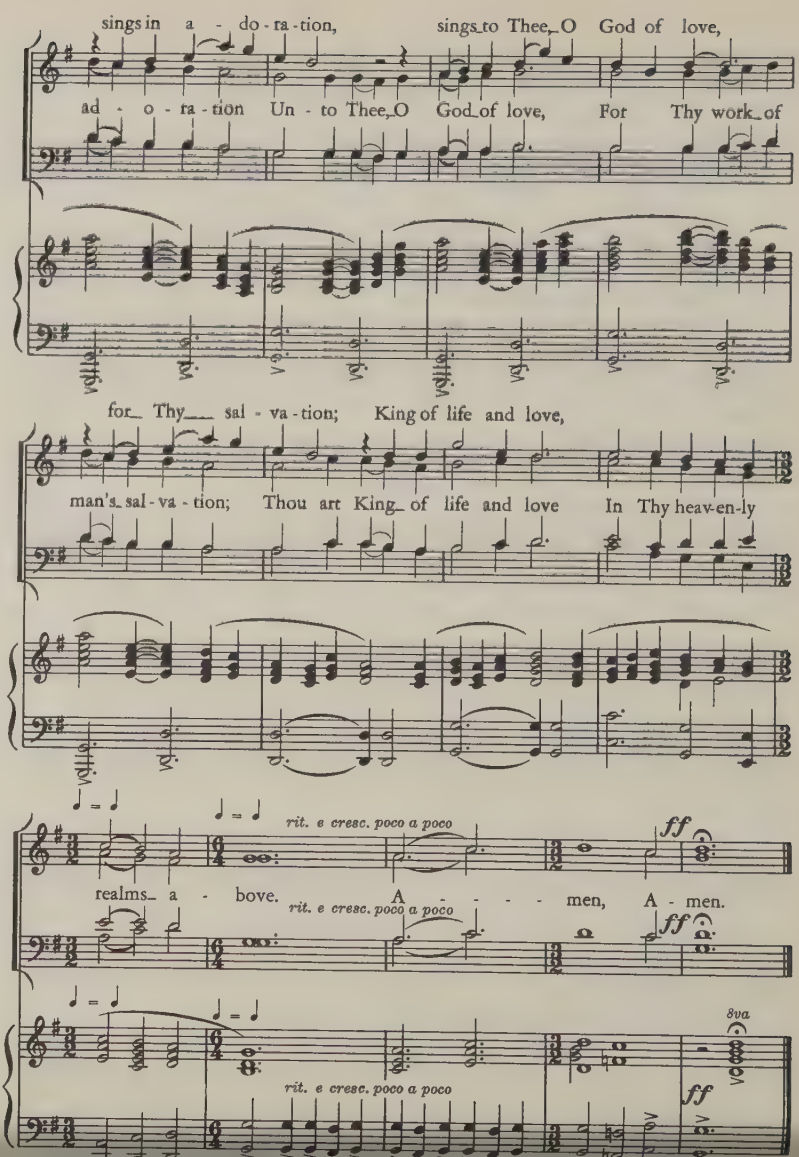
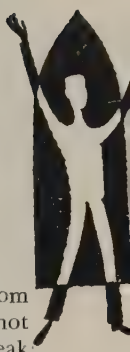
Majestically
All_ Thy Church_ in ev-ery land_
All Thy Church_ in ev - ery land lifts its voice_ in
Majestically


sings in a - do - ra - tion, sings to Thee_ O God of love,
ad - o - ra - tion Un - to Thee_ O God of love, For Thy work_ of
for_ Thy_ sal - va - tion; King of life and love,
man's_ sal - va - tion; Thou art King_ of life and love In Thy heav-en-ly
rit. e cresc. poco a poco
realms_ a - bove. A - - - - men, A - men.
8va

BY PHILIP R. DIETTERICH

music in the MYF



Most youth are ready to make music at the drop of a hat. In many MYF's there is someone with enough musical ability and confidence to provide leadership during informal musical experiences. Usually this person is an instrumentalist (a pianist, guitarist, flutist, or trumpeter) who has filled his songbag with a wealth of music at a Methodist summer camp. Youth gather around the leader and sing. When no instrument is available, they sing without accompaniment. But some groups never have anyone who can encourage others to participate in a fellowship of song. There are some people who think there is no value in recreational singing, and who discourage the practice of it. These people have never experienced fine group singing, and they do not realize that in this endeavor, as in all things, there are different levels of experience.

In *Handbook of the Methodist Youth Fellowship* informal singing is discussed and its values enumerated (pp. 348-349). The chart for rating fellowship-building values in different types of recreation (p. 334) shows that group singing is a valuable means of developing fellowship. But even in group singing, discrimination is necessary. Cheap love songs, off-color parodies, pointless insincere texts and tunes can destroy wholesome fellowship and Christian principles.

The best source of materials for recreational singing is the Co-operative Recreation Service, Radnor Road, Delaware, Ohio. Mr. and Mrs. Lynn Rohrbough have done a tremendous job of collecting and making available songs, games, and instruments for informal music-makers.

Lynn Rohrbough has been experimenting with recordings which provide help to song leaders and singers. These records and tapes help groups discover new songs for their informal repertoire. With songbooks in hand and recorded music in the air, groups can see, hear, and then sing the songs. The booklet *Songs of Many Nations* has a complete set of records containing every song in that book.

The World in Tune, a new book designed for Methodist Youth, contains many old favorites like "Ol' Texas," "Green Grow the Rushes," and "Lonesome Valley." It is also filled with unfamiliar new favorites which can be quickly learned and assimilated with the help of a tape recording which includes every song printed in the book. Learning a variety of folk music from different countries, races and cultures is not only fun but worthwhile. Good folk songs speak directly to all of us, bringing understanding where national, racial and cultural barriers separate.

The sense of closeness and sharing which comes from making music together helps youth feel and understand the meaning of real fellowship much better than any discussion of the subject. Music's ability to express feeling and to establish moods can be used to advantage when a group of noisy, active youth need to be brought into a quiet period of devotion. Singing (from *The World in Tune*) the noisy "Long John" (p. 12) to match the mood of the active group, followed by some folk songs such as "Over the Meadows" (p. 67) and "Holla Hi, Holla Ho" (p. 20), and finally singing a quiet song of inspiration, "Peace of the River" (p. 67) or "Heart and Mind" (p. 25), helps to prepare the group for the more formal service of worship.

Inviting foreign students and other interesting visitors to MYF meetings for an evening of sharing games, songs, dances, and ideas can be stimulating and rewarding. Swapping American folk songs for other national songs encourages healthy international contacts.

Good song leaders are not born. They take years to develop. Fine group singing is not judged on the basis of "the louder the better," nor is the leader's enthusiasm his most important asset. Enthusiasm is important, but more important is his knowledge and love of the song. If he is to lead a song, he must know more than its notes and words. He must understand why others have loved it; he must have a good idea how it should be sung; and he must feel its meaning musically and textually.

In the MYF, a skillful leader can help informal music-makers experience deep joy and fellowship. He can help them find real meaning and depth in their spiritual lives. Fine group singing can help youth overcome racial, national, and religious prejudices which hamper their spiritual development, keeping them from truly seeking and following after the mind and life of Christ.

Mr. Dietterich is minister of music, Trinity Methodist Church, Youngstown, Ohio.

are at least four distinct parts of prayer, and that the least important is the one in which we ask for something for ourselves. Juniors will find it easy to remember the four parts, since the first letter of each spells the word ACTS.

1) *Adoration.* Juniors can sincerely praise God for His goodness to them.

2) *Confession.* Here we admit that we have not always done what is best or right.

3) *Thanksgiving.* Juniors are eager to express thanks to God for the wonderful world He has created.

4) *Supplication.* In this the boys and girls need to be guided so that they pray sometimes for others and not always for themselves.

Lent: A Time of Prayer

Through hymns, anthems, poems, and prayers spoken by their ministers, leaders and parents, junior boys and girls are helped to learn the meaning of prayer and how to pray. The fifth grade Closely Graded Curriculum, part 3, has a special section on "Teach Us to Pray."

Lent is a time of prayer and meditation, commemorating the period which Jesus spent in the wilderness in prayer and fasting. Juniors should be helped to realize the significance of the Lenten season, which begins this year on February 15 (Ash Wednesday) and continues for forty days, excluding Sundays. The climax which comes with Holy Week and Easter will have greater meaning for boys and girls when they have had the opportunity to study and understand the purpose and power of prayer for their lives. As Christians—following the example of Christ—prayer is vitally important in our lives.

Leaders may create prayers which are sincere and which will be helpful in the juniors' learning experience. Juniors must learn to pray, too; and they need to have opportunities to create meaningful prayers. Choir rehearsals may begin and close with a prayer by the director or by a junior. Sometimes the prayer may be said or sung by the group. Occasionally a formal prayer may be used, such as this "Chorister's Prayer":

Bless, O Lord, Thy servants who minister in Thy temple:
Grant that what we sing with our lips we may believe in our hearts,
And what we believe in our hearts we may show forth in our lives;
Through Jesus Christ our Lord. Amen.

In his book, *A Treasury of Christian Teaching,* George T. Eggleston points out that there

Explore the Hymnal

General Purpose: To help juniors become familiar with the great hymns from our Christian heritage; to lead them as they grow in their appreciation for these hymns as a source of inspiration and guidance for Christian living.

O Son of Man
The Methodist Hymnal, No. 118; *Singing Worship,* No. 21; *Closely Graded Course* V-3.

Many hymns are really prayers, and as we sing them we can better understand the elements which go into the creating of worthy prayers. "O Son of Man" is a rather recent prayer hymn, written just forty-five years ago by a Presbyterian clergyman, Dr. Milton S. Littlefield. A recognized authority in the field of hymnology, Dr. Littlefield served as president of the Hymn Society of America and as editor of two hymnals. He died in 1934. Ask the juniors to discover the various names for Jesus which Dr. Littlefield used in his poem. The composer of the hymn-tune, "Brookfield," was a church organist in England in the nineteenth century.

Dear Lord and Father of Mankind
The Methodist Hymnal, No. 342

This prayer hymn by the famous American poet, John Greenleaf Whittier, is a favorite of many juniors. Its pictorial imagery appeals to boys and girls as well as to adults. The best of Whittier's hymns were not written originally as hymns, but have been selected from his longer poems. *The Methodist Hymnal* contains nine hymn texts by Whittier which were adapted in this way. The music for this quiet hymn was composed by an English organist, Frederick C.

ker, who grew up as a choir boy in Bristol hedral. There are five of his hymn tunes in *Methodist Hymnal.*

A Prayer Anthem

Colin Taylor, contemporary British composer l pianist, has given this beautiful "Child's yer" (M-ZT $0.25) a reverent and prayerful sical setting. Careful attention should be en to the phrasing. Most important is the aning of the words and the message they con- . Strict rhythm should not be observed, but ss must be given to the important words hin each phrase. The final consonants, "t" H "d," should be put on in correct rhythm so t there is precision and clarity of diction.

Curriculum Music

Following are the songs in the Closely Graded rriculum for Part III (April-May-June). sted first under each unit are those which are inted—both text and music; next are the gs suggested for each unit, with source indi- ted (P: pupil's book; MH: *The Methodist ymnal;* SW: *Singing Worship;* J: *Music for niors;* HJ: *Hymns for Junior Worship*). Ad- itional music, not found in the curriculum aterials, but appropriate to the unit, is listed st.

COURSE IV-3: IN WISDOM AND IN STATURE

Unit V: When Easter Comes

Printed Song: "Call to Worship" (P p. 12).

Suggested Songs: "All Glory, Laud, and Hon- " (MH No. 128; SW No. 101; J March, 1960); ather, Hear the Prayer We Offer" (SW No. 5); "Father, Lead Me Day by Day" (SW No. 2); "Christ, the Lord Is Risen Today" (MH o. 154, SW No. 105); "O Master of the Loving eart" (SW No. 23); "Fairest Lord Jesus" MH No. 111, SW No. 108).

Additional Suggestion: "Life Triumphant" SW No. 109).

MUSIC FOR JUNIORS

BY MURIEL ALFORD

Unit VI: Our Church

Printed Songs: "Houses of Worship" (P p. 16); "Praise and Thanksgiving" (P p. 42); "We Thank Thee That Thy Church Unsleeping" (P p. 43).

Suggested Songs: "May Jesus Christ Be Praised" (MH No. 31, SW No. 106); "All Things Come of Thee" (MH No. 606; SW No. 37); "Praise Ye the Lord"—Call to Worship (P p. 12).

Additional Suggestion: "Our Church" (HJ No. 92).

Unit VII: The Book of Psalms and Our Hymnal

Printed Songs: "Holy, Holy, Holy" (P p. 50); "Come, Ye Thankful People, Come" (P p. 80); "Response" from Psalms 143 (P p. 71); "All Things Come of Thee" (P p. 79).

Suggested Songs: "This Is My Father's World" (MH No. 72, SW No. 68); "For the Beauty of the Earth" (MH No. 18, SW No. 75); "All People That On Earth Do Dwell" (MH No. 13, SW No. 30, J. Nov. 1959); "O God, Our Help In Ages Past" (MH No. 533, SW No. 81, J September 1960); "The Lord's My Shepherd" (MH No. 70, SW No. 12); "My God, I Thank Thee" (MH No. 9, SW No. 3); "Praise and Thanksgiving" (P p. 42); "All Creatures of Our God and King" (MH No. 65, SW No. 4); "Holy, Holy, Holy" (P p. 50); "For Man's Unceasing Quest for God" (SW No. 8).

Additional Suggestions: "All Things Praise Thee" (HJ No. 16); "O Come, Let Us Sing" (MH No. 626, SW No. 26); "O Praise Ye the Lord" (J Sept. 1960, MUSIC FOLIO Sept. 1960). Also, a list of thirty-one hymns relating to this unit is given on p. 119 of the Teacher's Textbook, Course IV, part 3.

COURSE V-3: THE WAY OF GOOD WILL

Unit IV: The Story of Jesus

Printed Songs: "The Company of Jesus" (P p. 16); "O Son of Man" (P p. 26); "Hear Us, O Father" (P p. 41).

Suggested Songs: "Be Strong" (MH No. 300, SW No. 62); "We Would See Jesus" (MH No. 113, SW No. 20); "When Morning Gilds the Skies" (MH No. 31, SW No. 106); "Christ the Lord Is Risen Today" (MH No. 154, SW No. 105); "Far Round the World" (SW No. 126); "Let All the World in Every Corner Sing" (MH No. 8, Whole World Singing, No. 12, J January

(Continued on page 43)

Mrs. Alford is director of children's work and choirs, First Methodist Church, Glendale, California.

MUSIC FOR PRIMARIES

BY DOROTHEA M. QUEEN

Creative Music: An Evaluation

Because the music experiences commonly offered in the church school had consisted mainly of singing in the church school worship service or in a children's choir; and, because some members of the church school staff had felt the program for first, second and third grade boys and girls was *not* meeting the needs of all the children, an experiment in creative music had been launched in this department. The staff believed that music experiences, like religious ones, are entered into on the individual level, at the threshold of individual experience; but, upon entering, the person is drawn into the *fellowship* of music lovers! In the interest of extending the creative music program to other age levels of the church school, Mr. Rollins, chairman of the commission on education, said he would call on a number of individuals who had participated directly and indirectly in this experiment so that they might share their convictions with other interested workers. Mrs. Layton, superintendent of the primary department, was called on to speak.

Mrs. Layton enthusiastically presented her conclusions. She confessed her hesitancy in launching this program. Her reluctance lay along these lines: small amount of time in Sunday morning session; one must have unusual skill to venture into musical experience; her lack of understanding of creative teaching; her own timidity to try something she had never seen demonstrated.

She then proceeded to show how these areas of fear had been overcome. Interest in the materials and resources she supplied for the making of primitive instruments in November had been so high that many children had taken the activity *beyond the church school* for completion, thereby drawing parents into the act! On several occasions an additional session had been set up. With the co-operation of the resource person, Miss Miller, and the director of music, Mr. Manning, many parts of the experiment had been carried out in informal music workshops. She had also found that the children began arriving earlier and earlier, so that she practically had a *pre-session* without realizing it! She added that much of her timidity had been lost as she adventured *with the children.* Her lack of understanding of creative procedures had been greatly helped by some wonderful books she had read by outstanding musical leaders in the field of creative music. These feelings were found to be common to her staff of primary teachers. Mrs. Layton said, however, that without exception all had co-operated with growing enthusiasm.

Mrs. Fairchild, a second grade teacher, said she was very skeptical about this experiment at first. It all seemed like an "unnecessary interruption" of her "lesson." If she had to teach the songs mentioned in her unit, she thought she'd better quit! However, she found that she didn't have to feel "alone," but that there were people who would help her. That's where Miss Miller came in. Miss Miller had suggested to her that being a creative teacher was not difficult. She helped her to see that a creative teacher must first of all be a sympathetic and appreciative leader—one who believes in the child's abilities and who enjoys the privilege of working with all kinds of materials, guiding the children to express themselves through these materials; that a creative teacher must always respect the personality and originality of the child; that she must always be sure there is a purpose for the activity.

Mrs. Fairchild concluded with these results from her class: she felt she had grown immeasurably as a teacher; the children were happier; their interest in the church was noticeably heightened; the children had developed better work habits and better relations among themselves. Though she still felt she had barely begun to realize the potential of creative music,

was willing to continue to explore further. number of church school teachers on other ls questioned Mrs. Fairchild about her ex- ences. She said that *her greatest lesson was ined when she began to allow the children e freedom in setting up the purposes of the s and in planning the action.*

The pianist, Mrs. Roberts, brought out her eriences in learning more about the cur- lum materials. Playing for the primary de- tment had been confined to two or three iliar and long outworn songs used over and r every Sunday. Not only had she been sur- ed to find new and appropriate songs and onses in the units themselves, but the crea- materials the children added to worship iched the total Sunday morning session. oks by Landeck and Sheehy were most help- in giving new ideas for music on varied occa- ns. Mrs. Layton expressed her appreciation the fine work Mrs. Roberts and Miss Miller carried out with the primaries. Miss Miller's going personality and Mrs. Roberts' skill been the keys to much of the success.

Miss Miller said that she had enjoyed every nute. Teaching was fascinating when one lized that creativity and children went hand hand. The teacher does not need to *teach* ildren to be creative, nor direct them *how* to creative. Creativity is inside them; it is the y in which they interpret life as it is mean- ful and rich to them. What we love we want sing about, to express in rhythmic movement dance, to tell, somehow, over and over. Each e of us has something to say that is innate thin one's self, for each of us is individual d different from anyone else. Miss Miller con- uded with the hope that other departments the church school would open the doors to ore of this type of expression, and that she ould be most willing to help wherever she uld, particularly with the record library.

Mr. Manning, the director of music, expressed is appreciation of the fine spirit of co-operation e had found in the church school. It was quite re, he said, that a director of music was able work hand in hand with those concerned ith church school sessions. Mr. Manning of- red to set up a teacher-training workshop, here the teachers could be led to understand he place of music in teaching and the charac- eristics of good church music, particularly that ecommended for the age levels in the church chool. He would be willing to give practical elp in evaluating materials and methods of resentation to the children. The successful use f music in Christian education depends on skillful use of materials and methods by all leaders in guiding each person to the perfect worship which is a goal of all Christian endeavor. To this task the church musician and Christian educator are called in the spirit of co-operation and consecration.

Mrs. Ballard, mother of a first grader and a third grader, rose at this point and said she felt she must make a statement about her children. She said that Phillip had been a different child ever since last October when they began to "make up" their own songs in church school. A shy child outside of home, he had been reluctant about attending. But, because he was always making up songs at home, he became interested in writing a new Call to Worship. When this was accepted and liked by the group, he seemed to lose his shyness, and a new freedom of expression came over him. Her daughter loved the creative movement and rhythms and had been creating her own interpretations and expressive motions ever since. They could not wait to get to church school every Sunday. She expressed her gratitude for the patience and interest of the church school staff.

Dr. Andrews, the minister, expressed his deep and sincere appreciation for the contributions made by the various staff members and laymen. He felt it a privilege to work with such a dedicated group. Though his roles as preacher, theologian, diplomat, pastor, administrator, financier, counselor, husband and father left him little time for involvement in the music program, he could not and must not take a hands off attitude. The relation of music to worship is so vital that he had felt compelled through the years to develop some basic philosophy of music and worship, to administer policies, to select and guide personnel, and to promote the cause of church music in the entire life of the church. He expressed his appreciation for Mrs. Layton's work in opening the doors of self-expression to the children of the primary department with this foundation in worship through making their own songs and tunes, playing their own instruments, learning to express devotion through motion, listening creatively. He felt that the children would grow into rich, full Christian personalities, and become vitally effective in the life of the church. To this end Dr. Andrews called upon the combined groups present to rededicate themselves, and to strive for greater understanding and more effective interrelationships.

Mrs. Queen is director of children's work, New York East Conference Board of Education.

MUSIC FOR THE SMALL CONGREGATION

BY ROBERT E. BLISS

Every church should have a "Hymn of the Month" program. Sunday mornings when the director is at the church provides the time for promotion of the hymn selected. By telling the story of the hymn during the church school assembly, by teaching the hymn to the youth departments, by using the hymn as offertory music, by having the organist play chorale preludes on the hymn tune, by playing the hymn tune on the chimes before and after services, the tune will soon become familiar to the congregation and can be used for congregational singing in worship. Other opportunities for promotion of this program will present themselves, and by enlisting the help of others this program can be carried out without much additional effort on the part of the director. The key to presenting these, and other programs, is planning. By planning ahead and enlisting the help of others a real living and outreaching program of church music can be a part of any church.

A live music program can be a strong building factor in the church, having far-reaching effects in all aspects of church life. In his book, *Youth Choirs,* Mr. Paul J. Miller tells the story of a small church in upper state New York with a membership of three hundred and fifty. Within a year and a half after a multiple choir program had been introduced the attendance had increased by twenty-five per cent, the church school by one third, and church membership was increasing monthly. Twenty thousand dollars was raised for redecoration of the chancel and a new two-manual organ. According to Mr. Miller, most of the credit for this expansion went to the music department. He believes that any church of two hundred or more can have a successful music program. I agree.

All of these things add up to a major job that no director can handle alone. The by-word of these articles is "enlist the help of others." The results can be overwhelming. An example of this is found in the Second Presbyterian Church in Kansas City, Missouri. Under the direction of Richard Helms, and later Dr William W. Lemonds, a choir guild was formed which became a great power for good in the church. I heartily recommend this idea to every director. To give the reader an idea of the organization and purpose of the guild I have listed below the by-laws of this organization:

1) To support the total choir program of the church.

2) To sponsor individual choir programs.

3) To educate parents of children enrolled in the choir school to the objectives and methods of children's choir work.

4) To demonstrate how the graded choir school is a part of the Christian education program of the church.

5) To recruit new members to assist in the work of the choir programs and new members of the choirs.

6) To provide services needed for the choir program.

7) To stimulate interest in the total choir program through the awarding of scholarships to summer choir camps or designated schools.

A group with these purposes and ideals could, under the direction of a competent director, lead the music program of even the smallest church to new heights never before dreamed of.

There will be those who think my ideas are too idealistic. They will say that small church people will not respond to big church ideas. In an earlier article I stated that the needs of the people are basically the same everywhere; the worship service must be designed to bring a message, to reach all the people, to call forth stewardship, to inspire worship, to help strengthen people in their Christian convictions. This calls for a choir molded into a single compact unit—thinking together, acting together, leading together. This is true whether big church or small, liturgical or non-liturgical. All churches require leadership, and the pastor cannot stand alone. A well-trained choir is his biggest asset.

Train your choir, impress upon them the high standards for their calling, help them and your congregation to realize its fullest potential in Christian service and living.

Mr. Bliss is director of music, Highland Terrace Methodist Church, San Antonio, Texas.

RECORDINGS

A Mighty Fortress

sung by the Mormon Tabernacle Choir
Columbia ML 5497 $4.98
stereo MS 6162 $5.98

This disc contains twenty-two favorite Protestant hymns sung in the grandiose style associated with the tabernacle choir. While sometimes lacking the polish of a smaller professional ensemble, the choir, with the help of tabernacle acoustics, achieves a sonority that is quite thrilling, especially on the stereo version. The effect is further enhanced by the magnificent tone of the organ and the well-balanced accompaniments provided by Alexander Schreiner and Frank Asper.

Bach Program at Royal Festival Hall, London

Organ recital by Fernando Germani
Capitol G 7225 $4.98
stereo G 7225 $5.98

Four of the best known of Bach's larger organ works are here recorded "in the grand manner" on the large organ at Royal Festival Hall, London: *Toccata and Fugue in d minor; Toccata, Adagio, and Fugue in C; Passacaglia and Fugue in c minor;* and *Fantasia and Fugue in g minor.* There is much to be commended in this recording. Germani possesses *élan* and drive and the disc is free from surface noise and excellent in sound dimension. However, one cannot help noticing the unstable tempi in certain sections of the fugues and the occasionally too-thick registration that clouds Bach's intricate polyphony. If you like German Baroque counterpoint played by an Italian on an English instrument, here it is!

Music of Dietrich Buxtehude

Musica Sonora Buxtehude No. 1 $5.25

This disc includes the solo cantata *Singet dem Herrn, The Magnificat* (for five-part chorus) and two keyboard suites, Numbers XIV and XIX. In the cantata, soprano Eva Wright communicates in sensitive style with her lovely rich voice. *The Magnificat* is a little-known work attributed to Buxtehude because of its stylistic characteristics, although the manuscript does not bear his name. The keyboard suites (for harpsichord) consist of four dances each and are played with great expression by Donald Isaak. Musica Sonora is highly commended for an auspicious first in a promised series of Buxtehude recordings.

SOLOS FOR LENT

When God Made His Earth by Leland Sateren
Augsburg $0.50

This is an easy verse-style solo with a strong folk flavor. It also could be sung by a junior choir of modest musical ability. Range for medium voice is *d* up to *e*.

The Savior of Mankind by Frank Pooler
Augsburg $0.75

This is a well-developed solo with three-stave organ accompaniment. The text is the familiar poem "Jesus, the Very Thought of Thee." The musical setting is one of strength and stature that undergirds the text in a unique way. Medium voice range is *c* up to *f*.

At the Cross Her Station Keeping

by Robert Graham
H. W. Gray $0.60

Here is a modal, verse-type carol based on a traditional Pennsylvania miner's song. The thirteenth-century text is especially appropriate for Holy Week. Unpretentious. Medium or low voice range is *a* up to *e*.

BOOKS

Music in Protestant Worship by Dwight Steere
John Knox Press $4.50

Written primarily for ministers, this book covers a comprehensive list of subjects relating to music in the church. The reader soon becomes aware that the author has had considerable experience in the field. Unfortunately, this experience has occasionally resulted in biased and opinionated conclusions. The writer's purpose of discussing the many facets of the subject and his conversational style are praiseworthy.

APRIL

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers, musicians and music events.

SUNDAY, April 2: EASTER DAY

HYMNS: 161 "Welcome, Happy Morning" • 151 "Come Ye Faithful, Raise the Strain."

ANTHEMS: Wolff: "The Easter Carol" (February MUSIC FOLIO) Palestrina-Lynn: "The Strife Is O'er" (See MUSIC FOLIO).

ORGAN: Willan: "Ye Sons and Daughters" (from *Six Chorale Preludes,* Set I) MZM (medium) • Groves: "Lasst uns erfreuen" (from *Twelve Hymn-tune Preludes,* Series II) ZS (easy).

April 3, 1897: Johannes Brahms died in Vienna.

SUNDAY, April 9:

HYMNS: 162 "O For a Thousand Tongues" • 163 "The Head That Once Was Crowned With Thorns."

ANTHEMS: Decius-Glaser: "To God on High Be Thanks and Praise" (SAB) MZF (easy) • Bairstow: "The King of Love" MZT (medium).

ORGAN: Elmore: "Look Up, My Soul, to Christ, My Joy" (from *Three Meditative Moments*) MZV (medium).

April, 9, 1598: Johann Crüger, composer of many excellent chorales, b. Grossbreese, Germany.

April 13, 1742: First performance of Handel's *Messiah,* Dublin, Ireland.

SUNDAY, April 16:

HYMNS: 33 "Come, O Lord, Like Morning Sunlight" • 376 "Dear Master, In Whose Life I See."

ANTHEMS: Pfautsch: "God of Might" (See MUSIC FOLIO) • Darst: "Fairest Lord Jesus" MZB (easy).

ORGAN: Fleischer: "All Hail the Power of Jesus' Name" (from *The Parish Organist,* Part I) MZM (easy).

April 22, 1723: J. S. Bach elected cantor of St. Thomas, Leipzig.

A Good

BY FREDERICK C. EDWARDS

Your library of music, whether large or small, must be organized in order to be useful. The director and, if you have one, must be able to see what is available, know where to find it quickly, know where additional copies may be obtained, and have some sort of record of the dates or occasions on which a given anthem has been used.

There are many methods of organization, but simplicity and the ease of keeping the system up-to-date should be guiding principles. The system suggested here is a simple one, but is one that can be used by either large or small churches.

Information on every piece of music in the library should be gathered for a card file. Cards of any standard size will do. At least two cards should be made for each anthem, one filed under the anthem title, and one under the composer's name. These cards may be filed together in a single alphabetical file or in two separate files. In some cases a third card may be desired and filed under the first line of the text, where this is not indicated in the title. Each card should contain title, composer, author of text, publisher, arrangement (SATB, SAB, et cetera), solos, if any, whether a cappella or accompanied, and the number of copies in the library. Also a line of the text, or the Scripture reference on which the text is based and the seasonal nature of the anthem should be stated. The appropriateness to seasons of the church year may also be handled through the use of library signal tags, which are colored metal clips that may be fastened to the edges of the cards, locating at a glance the music for a particular occasion. On the back side of the card should be kept a record of the dates on which the anthem is used.

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formation. The front of this card lists title, mposer, arranger, season, publisher, grade of lfficulty, cost of the anthem, et cetera. The ck of the card gives a place to list soloists ed, remarks by the director that might provide idance in future usage, and the dates the nthem was used. (BB CM-20: 100 for $0.50; 00 for $2.25; 1,000 for $4.00.) Cross reference rds are available for filing anthems by sea-ns or by composers. (Seasonal: BB CM-21; omposers: BB CM-22; 100 for $0.35; 500 for 1.60; 1,000 for $2.75.)

The anthems themselves may be kept in any umber of ways—in individual boxes, file draw-rs, music slides—but the best way f keeping track of them and ocating them quickly is to num-er the containers, recording the umber on the file cards. By look-ng at a file card one may see in hich numbered container the opies may be found. The anthems hemselves need not be stored lphabetically.

One efficient way of storing anthems is to ut them in boxes slightly larger than standard nthem size and placed like books on a shelf. The boxes may be made of wood, masonite, or eavy cardboard and may be open either at the op or the back. If possible, these containers hould be stored in cabinets that can be closed to provide protection from dust, but open shelves are satisfactory if the distance between the top of the container and the shelf above is fairly small. The boxes should bear the number corresponding to the number of that anthem in the file. The boxes are then stored in consecutive order for easy location. If your library is large, necessary cabinets or shelves may require considerable wall space but may also serve as decorative fixtures for your choir room. Use brightly-colored boxes on shelves of contrasting color to provide psychological "lift" to the décor of your choir room.

Standard letter-size file drawers provide a more compact and somewhat more flexible means of anthem storage. Anthems may be stored in heavy envelopes with the numbers on the outside. Such filing cabinets may sometimes be obtained second-hand at reasonable prices.

Wooden music cabinets containing numerous horizontal pockets for music can be constructed (perhaps by someone in your church) for anthem storage. Pockets might be of various sizes to accommodate longer and shorter anthems. The pockets should be large enough to hold envelopes to protect the music from dust. Partitions should provide adequate space for numbering consecutively. Doors to keep out dust are most beneficial for such cabinets.

Each copy of each anthem should bear its file number and should be stamped "Property of ——— Methodist Church." Some churches that have robe and folder number assigned to choir members assign corresponding numbers to anthem copies, in order that a choir member will receive the identical copy each time the anthem is used. If a copy is misplaced, the member bearing that number is held responsible.

The easy availability of your music, knowledge of what you have and where to find it and when it was last used will enable you to do a more adequate job of planning music for worship and will be well worth the relatively short time it takes to organize your library.

Mr. Edwards is associate minister of Westchester Methodist Church, Los Angeles, California.

CHORAL TECH

BY LLOYD PFAUT

The five previous articles discussed applications of the disciplines of diction to rehearsal procedures. By necessity, they were somewhat abbreviated in form and content. Actually, no conductor should ever be guilty of using such technics as ends in themselves, since they merely make it possible for him to work with greater finesse on the form, the style, and the verbal and melodic phrases presented by both form and style. As an athlete uses the disciplines of his training to prepare for the rigors of competitive sport, so the conductors of choral groups should use the disciplines of rehearsal as preparation for the performance of great choral works in a manner consistent with the composer's intentions. The disciplines of diction are vital in this preparation, but the purpose of choral performance is not to give evidence of this discipline. Rather, the discipline merely contributes to a significant performance of a specific composition.

Many conductors work conscientiously on diction. They train their choirs to be precise in consonant articulation. They cultivate habits of good vowel production. Yet, when listening to their groups sing and detecting the obvious emphasis placed on correctness and clarity, all too often an added dimension of diction is missing. Sometimes all syllables receive equal stress or unaccented syllables are accented and vice versa; some unimportant words are unduly accented; some important words are lost in the sameness of accentuation. These conductors would recoil from similar delivery of words by a radio announcer, preacher or actor. They expect these individuals to have a nuance in their delivery that involves not only syllabic accentuation but contour of phrase, sentence and thought. In spite of these expectations from others, such conductors often fail to hear this "prairie" production in their own choirs.

As the builder uses the tools and materials at his disposal to realize what the architect records on the blueprint, so the choral conductor must use the technics which his profession has developed as he works with his material (the human voice) to realize what the composer recorded on his manuscript. However, the choral conductor's job is more difficult! The beauty of line, of contrast, of support, of thrust, of color, of texture that a builder produces was prescribed by the architect, and the builder is merely an artisan whose creative contribution involves appropriation of materials and development of progressive craftsmanship. He in no way determines the proportions, the lines or physical impact of the finished product. The choral conductor also follows that which is prescribed for him. However, two builders can reproduce exactly the blueprints of an architect, but no two conductors can reproduce exactly the composer's printed score, because a musical score does not dictate the precise nature of the performing media (number and quality of voices) and the details of nuance so imperative to artistic performance. Therefore the choral conductor does contribute to the proportions, the lines and the aural impact of a composition.

The dimension of diction involves creative imagination, poetic sensitivity and artistic empathy with the composer's intent. Many conductors masquerade in this dimension of diction when actually they are seeking to impose their own refinements on the composer's score. In other words, how they perform a work and what they can bring to it is more important than the work itself. This dimension does not give a conductor license to tamper with the score, but it does allow him to read the score in a way that is uniquely his, just as two actors will read the same lines of Shakespeare with distinctive differences. A conductor must not only "get inside the music," he must also "get inside the text" and then relate the two. All the disciplines of diction that have been discussed will make this added dimension not only possible but more effective. However, to work on melodic and verbal lines without concern for vowels and consonants *per se* is as bad as the other extreme.

Amateur singers respond quickly to such choral pedagogy, especially if they have been taught the disciplines which make possible melodic and textual nuance. Like composers and conductors they, too, are capable of using the same equipment (with proper guidance

(*Continued on page 43*)

Dr. Pfautsch is professor of Sacred Music and director of choral activities, Southern Methodist University.

ICS

ORGAN

LLE COPES

Among organ teachers there is nearly as much agreement about systems of pedaling as there mong voice teachers about systems of voice oduction. Proponents of each system often im it as "the only correct method." But almost systems currently in use are fallible at some nt, and each has advantages and disadvanes. A good policy to use is the system that rks for you! No one system is perfect for ry organist. As we discuss the different meths, we will discover why this is true and will to determine certain principles that are ical and applicable for all organists.

Briefly, here are the major systems of pedaling use today.

1) Heels-and-knees-together method. This thod advocates playing all intervals (between et) up to a fifth with heels and knees together d all intervals up to an octave with knees gether. Keeping heels together, when one rns the toes outward as far as comfortable, he ould be spanning the interval of a fifth. Ovously, this theory does not provide equally for e petite lady with a size three shoe and the nky six-footer with a size twelve. The span of e latter under the described circumstances ight encompass an octave while that of the rmer might be only a fourth. The artificial mits of an octave with knees together suffers om similar discrepancies due to physical difrences.

This method relies heavily on muscular memry, theorizing that the necessary distance toes nust be separated to play a given interval will ecome permanent traces in the memory and ay be called upon to serve accurately under ny circumstances. It does not take into account psychological factors which influence a person's eactions when tense or nervous. Nor does it provide an accurate guide for playing intervals arger than an octave.

2) Skating method. This technic was described by J. Everett Hilty on these pages in the December, 1959 and January, 1960 issues. Basically, the system provides for either foot to move silently along the surface of the pedalboard while mental note is made of the distance traveled in terms of intervals. The part each foot plays is not necessarily related to the part played by the other foot.

Chief weaknesses of this system are the requirement of counting intervals (or steps that compose intervals), insistence upon the left foot always passing behind and underneath the right (an artificial directive that is not always practical or logical) and waiting until the last moment to move to a new position instead of moving at the earliest possible moment, thus preparing in advance the note to be played.

3) Verify-by-black-key method. With this system the organist locates all keys by their relation to the alternate patterns of two and three black keys, feeling with his toe the spaces between the groups. When used correctly, this system is practically infallible. It does, however, require slow playing at first and also necessitates some extra physical movements. For example, to play *A*-natural in the upper part of the pedalboard with right foot, the right toe locates the space between *B*-flat and *C*-sharp, then moves back to *A*, keeping the toe in contact with *B*-flat. Other notes are located in similar fashion.

4) Look-and-see method. This corresponds to hunt-and-peck typing and is not recommended as a basic system. It might be used on rare occasions when very wide leaps are required and the music is thoroughly memorized.

There are several factors that will contribute to your choice of a system or parts of systems which you will utilize in developing your own technic. A first and perhaps major factor is your physical stature.

The experienced organ teacher knows that all students cannot play equally well with the organ bench at the same height. Cutting down the bench for short students and building it up with blocks for taller ones is a tentative step for remedying this problem. Some organ companies build adjustable benches, but this is not the final solution to the problem.

When the bench is lowered for the short person, because his arms are also short, he will have difficulty playing on the top manual with technical control. Similarly, the tall student finds the bottom manual in his lap and his knees scraping the key desk. We hope that organ builders will realize the need for pedalboards adjustable to the comfort of long- *and* short-legged organists. (*To be continued*)

I Was There . . . Were You?

by Jean S. Watkins

Central West, Kansas, Missouri, and South West Missouri Conferences held a workshop the middle of November at National College in Kansas City. The use of instruments in church music and an accompanists' workshop were among the study groups.

At the same time Dr. Earl E. Harper, chairman of the hymnal revision executive editorial committee, addressed the first annual meeting of the North Iowa Conference NaFOMM chapter at the Hampton Methodist Church. Donald Sanford and Robert Burns were elected NaFOMM chairmen of the North Iowa and South Iowa Conferences, respectively, at the earlier organizational meeting of the Des Moines Area (November MUSIC MINISTRY). The conference boards of education and commissions on worship gave their unanimous support to the organization of NaFOMM within the area, with the bulk of the early planning done by executive secretary Clifford Knight.

Old Stone Church in Meadville, Pennsylvania, was host for the October Erie Conference music workshop, sponsored by the conference board of education, the commission on worship and fine arts, and NaFOMM. Northeastern jurisdictional NaFOMM representative Bill Burns and Carlton Young, editor of *The Methodist Hymnal*, were the main resource leaders. A half-hour demonstration was presented by the Jamestown Bell Ringers, directed by Miss Florence M. Sandberg.

The Rock River Conference music committee set up fall district workshops with emphasis on Advent and Christmas music. Each of the five workshops closed with a worship service, using music learned and discussed during the other sessions and an anthem by the choir of the host church.

Earle Copes was guest lecturer ("Integrating Music in the Church School" and "Music Materials") at the third annual workshop sponsored by the Central Illinois Conference board of education. Over sixty-five persons attended the two-day session at Illinois Wesleyan University to study choir and organ techniques and repertoire, children's choir organization, the choral Communion, and the responsibilities of the local church music committee. NaFOMM events during the winter included a January Youth Choir Festival and two identical February workshops in different parts of the conference. An Adult Choir Festival is scheduled for April 16.

"Fine Arts in Religion" was the theme of Detroit Conference's fifth annual workshop for members of NaFOMM and the Christian Education Fellowship at the First Methodist Church in Royal Oak, Michigan. NaFOMM president Bill Rice led the two groups in joint sessions on the fine arts and staff relationships. He also spoke at the two Sunday morning services of the Henderson Memorial Methodist Church in Detroit. During the closing worship service the Lord's Prayer was interpreted by the rhythmic choir of Birmingham First Methodist Church, under the direction of Virginia Seger, president of the Christian Education Fellowship.

Ohio Wesleyan University will have a church music conference two weeks after Easter. This will also be the site for the North Central Regional music workshop next summer.

The St. Mark Methodist Church (Chicago) local chapter of NaFOMM is pursuing its goal of promoting greater congregational and community singing (January MUSIC MINISTRY) by setting up an annual Hymn Singing Festival. The first one was held October 16.

An annual Beethoven Music Festival is being established by the Glendale, California, First Methodist Church, with participation by its own choirs and by outside groups. The first festival will be held this month.

January 22 was "One Great Day of Methodist Singing" in the Kansas Conference, when hymn and anthem festivals were held in every subdistrict, eighteen in all. The festivals were designed primarily for smaller churches, with emphasis upon the use of hymns by choirs and congregations and upon good choral singing. Carlton Young arranged the theme hymn, "Let All the World in Every Corner Sing," as an anthem for use at the festivals. Extensive lists of materials were made available, and a question and answer period closed each two-hour festival. Methodist eyes are focused upon the pilot "Kansas Grass Roots Program" as it proceeds with its aim to meet the musical needs of every church in the conference. After fourteen get-togethers last September an evaluation meeting was held October 1, with the conference music committee, the district superintendents, the chairman of the town and country

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mission and Dr. Bliss Wiant in attendance. hat time preliminary plans were made for festivals and for a January 7 all-day training on for festival leaders.

he combined choirs of Lakewood, North-n, Spring Valley and University Park Meth-t Churches in Dallas, Texas, participated in Wesley Hymn Festival November 1, with tin Lovelace as guest conductor. . . . The irs of St. Luke's Episcopal and University k will present "The Requiem" by Maurice ufflé this month.

hurch music must be good for more than s soul—last September Joseph Roe Stup com-ced a tenure of forty years as organist and irmaster at the Starr Methodist Church in timore, Maryland.

Choral Technics

(*Continued from page 40*)

l within the framework of response to musical muli) as those who create and recreate. On ny occasions the sensitive co-operation of a oir will present the director with a new in-ht into the composition being prepared. The ne choir with the same conductor should not g a given composition exactly the same way successive performances! Unfortunately, some oirs and some conductors do give canned sentations that are like playing the same cording over and over again. However, sig-icant choral work will always involve creative iety in rendition, and the disciplines of dic-n will invariably enhance and increase the ative potential of the choir and conductor ke.

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Music for Juniors

(*Continued from page 33*)

1960); "Fairest Lord Jesus" (MH No. 111, SW No. 108); "I Would Be True" (SW No. 39); "O Rugged Master of the Hills" (SW No. 18); "O God, Whose Love Is Over All" (SW No. 50); "O Master Workman of the Race" (MH No. 118, SW No. 56); "O Master of the Loving Heart" (SW No. 23); "Brother of All the World" (HJ No. 100).

Additional Suggestion: "The World Itself Keeps Easter" (SW No. 102).

Unit V: Finding the Truth About Alcohol

Printed Song: "Just As I Am" (P p. 76).

Suggested Songs: "Be Strong" (MH No. 300, SW No. 62); "Dare to Be Brave" (SW No. 64); "I Would Be True" (SW No. 39).

Additional Suggestion: "Father, Lead Me Day By Day" (MH No. 437, SW No. 42).

Course VI-3: Wider Grows the Kingdom

Unit V: What It Means to Be a Christian

Suggested Songs: "O Master of the Loving Heart" (SW No. 23); "Rise Up, O Men of God" (MH No. 267, P p. 72); "The Day of Resurrection" (MH No. 159, SW No. 110, J April 1960); "Thy Work, O God, Needs Many Hands" (SW No. 34); "Christ the Lord Is Risen Today" (MH No. 154, SW No. 105); "For the Beauty of the Earth" (MH No. 18, SW No. 75); "Let All the World in Every Corner Sing" (MH No. 8, *Whole World Singing* No. 12, J January 1960); "Faith of Our Fathers" (MH No. 256, SW No. 113); "Forward Through the Ages" (SW No. 131); "O Master Workman of the Race" (MH No. 118, SW No. 56); "I Would Be True" (SW No. 39).

Additional Suggestion: "His Own Church" (HJ No. 93).

Unit VI: Our Church and Our Country

Printed Songs: "Builders of Brotherhood" (P p. 37); "Hear, O Israel" (P p. 46); "Rise Up, O Men of God" (P p. 72); "My Country Is the World" (P p. 80).

Suggested Songs: "Faith of Our Fathers" (MH No. 256, SW No. 113); "America the Beautiful" (MH No. 491, SW No. 111); "Be Strong" (MH No. 300, SW No. 62).

Additional Suggestion: "O God, Beneath Thy Guiding Hand" (MH No. 493).

Examining the Musician

(*Continued from page 7*)

Am I increasing my own proficiency by formal or self-directed study? How much do I practice? What am I doing creatively to extend my own professional effectiveness?

Have I definitely formulated ideas of what worship is and of the relationship of music to it? Dr. Clarence Dickinson says that: "The major idea of worship must be God and the relation of man's life to God. The fact of God's being, the fact of his revelation in the Scriptures, in Christ, in history, through the church. All these constitute the great themes of worship. Worship summons man to see himself, his world, his purposes, his fears, his illusions, his joys, his solidarity with the dead, with the unborn, with the living; to see his whole believing life in the light of the will and love and purpose of God. God says, 'Son of man, stand on thy feet and I will speak to thee.' There is the grand idea of worship—man facing his maker, and in the acts of adoration and praise, of humility and silent listening, understanding the significance of his own being and achieving for the moment the full height of his stature."

Is my own life in accord with God and man? No one can sing effectively of Him who is the harmony of life, unless the singer is at ease when confronted with God's law and will as he understands it.

Does my ministry of music take into consideration all sorts and conditions of men? Am I concerned with the spiritual needs of my varied congregation? Perhaps it is possible to be more perceptive and more thoughtful in this respect when it comes to choosing music.

In preparing a selection for rehearsal and performance, do I seek to find its deepest significance? Unless music is studied, it cannot be given the sincere interpretation with true individuality which is necessary to reach the members of your congregation.

Do I sometimes give grudgingly of my time and talents for the church? Am I aware that no matter how proficient I may become as a performing artist or a conductor, that this expertness is only the servant of the art itself and a servant in turn of the purpose to which this art is put? Howard Hanson points out that no matter how great your gifts, they may lose their validity if they are not used as a part of the great plan for which the maker of the universe created them.

In all our examination of the musician, we must accept the responsibility of the fact that music can reveal great beauty and even great mystery. The masters of music have done it and surely each of us has done it at the times we have achieved our best.

This then is our challenge: The Lord has given us gifts with which to show beauty, to reveal mysteries to the minds and souls of men. He has given us the great art of music for the communication of his eternal Word. We as church musicians must accept the challenge in the full knowledge of the importance of our effectiveness in this service.

Fanfare!

Several writers make their debut as contributors to MUSIC MINISTRY in April. *Lee Fiser,* choral director at Marshall College and director of music at First Methodist Church, Huntington, West Virginia, will write on basic choral techniques; *Edith Lovell Thomas* will write "Lift Up Your Hearts"; *Phyllis N. Maramarco* will begin a series on "Music for Kindergarten"; and *Vivian Morsch* will write "Music for Primaries."

Feature articles include: *The Hymn Chart* by Royce N. Coan; *Get Off the Stage* by Robert E. Bliss; *Mozart, the Man and His Music* by Ruth Bampton; and *Sing, But Unto the Lord* by John R. Van Nice.

MUSIC FOLIO presents: *Come, Let Us Use the Grace* by George Lynn; *My God and King* by Russell Broughton; *Come, Souls, Behold Today* by Bach-Nelson; *Author of Life Divine* by Barritt; and *All Glory Be to God on High* by A. Armsdorf.